HOLLYWOOD | SCREEN • STAGE • RADIO | BROADWAY

VARIETY

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TELEVISION FREE AT HOME

Soviet Hot for American Tourists Coin and Ears; U. S. Campaign Opens

Los Angeles, April 14.

Soviet Russia is after American tourist money.

Imposing campaign is now underway to sell Russia as a vacation spot this summer, in competition with the heretofore fair-haired France, Switzerland and Germany. Soviet officials are back of the move on a two way proposition, hoping also to get Americans to Russia during the summer to carry impressions back home.

An office has been opened here as headquarters for the Pacific Coast drive, and it is understood that similar offices are to be launched in all principal cities.

In collaboration with the local office is a lecture bureau, ready to supply speakers for women's club affairs and other such occasions to exploit indirectly the "See Russia Now" slogan.

Local office is well supplied with literature and photographs of present day Russia, with emphasis on hotel accomodations and the ease of transportation.

Pyjamas Staying Put at Parisian Wild Parties And Husbands Barred

Paris, April 14.

Strictly nudistic parties are giving way to so-called pyjama parties, because pyjamas are what the guests wear at the beginning.

Most are strictly female affairs, though in some is a sprinkling of males, with husbands usually taboo, as specified at a pyjama party given by a girl who is an author and yachtswoman.

The one notorious exception to the exclusion of husbands is that of a very wealthy man, who himself organizes the parties where his wife is the main attraction, together with an Armenian girl who is a naked dancer. Husband is very careful about the staging of these parties. He is now only waiting for the warmer days to transfer the parties from his large apartment to the open-air terrace above it.

Prohibition or Pictures?

Utica, N. Y., April 14.

Theatre managers of Utica have met to decide ways and means of combatting the epidemic of upholstery slashing in their houses.

Recent reports show 100 seats cut at the Stanley, 150 at the Lincoln, 100 at the James and 100 at the Olympic. The cost of repair is $3 to $4 for each seat. Cutting done apparently by razor blade.

Managers will engage private detectives to watch for perpetrators and prosecute where possible.

Musical Capone!

Philadelphia, April 14.

Charles Capone was arraigned before the U. S. District Court on charge of distributing illegal song sheets.

He is being held in $500 bail for trial before a grand jury.

CIRCUSES TAKE COLLAR LADS OFF COAST

Los Angeles, April 14.

Circuses, with their food and sleep assurance, are a magnet for white collar boys anxious for an opportunity to get out of California.

Shell, Gentry and Barnes shows have been pestered since the season opened by lads willing to do anything to get away from the coast.

Buster Cronin, manager of the Barnes outfit, says he averages 50 propositions daily. Same applies to other circuses. Men are of the clerk and mechanic type, useless around a fast traveling outfit.

In tearing down and loading the Barnes show a number of men were spotted who looked like they belonged at a bookkeeper's desk. They wore white shirts and business suits, and showed the wear of the few days with the outfit. They're saving money to buy overalls.

With the circus' indulgence they're on their way east, but it's taking the show a little longer to get loaded nights.

SOME OF THOSE THINGS RADIO WON'T ADVERTISE

Numerous commercial firms which desire the use of radio for advertising have been turned down and won't be permitted on the air because radio considers their products outside the bounds of good taste.

Some of the turned down advertising applicants were laxative companies, products of paper manufacturers, patent medicine companies and all stock selling schemes, with the exception of the extremely conservative security houses only.

Radio's refusal to accept patent medicine products is on the grounds of false advertising. NBC has ace medical counsel to which it submits all patent medicine applications.

FROM ADVERTISER LIKE RADIO NOW

Television Will Start Without Experimental Period —That Happening at Present—RCA Licensing at Customary 7½% Royalty—First Sending by End of 1932

SENDING FROM FILM

Television will be as free to the home as radio, because advertisers will support it the same as radio.

This decision, just reached, carries with it the most thorough upheaval that air advertising ever has had or will have. In a way, television will have no silent era to go through like films. It will debut 100% talker. This means that the advertiser will not only have to pay for the air pictures but will be forced to take synchronization. It

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Relative Values of Air Hours Shown by Bobby Jones' Talks

Los Angeles, April 14.

Difference in advertising value of evening air hours was shown during the radio plug by Bobby Jones for Listerine shaving cream. Sales increased amazingly in the east, where the broadcast was made at 8 p. m.

After six weeks of broadcasting, starting Jan. 14, sales in the 8 p. m. territory jumped 250%. In the middle west or the 7 p. m. sector the increase was 150%. The coast, where the chain broadcast came through at 5 p. m., showed only a 20% build up.

To increase sales in Coast territory, the Lambert people have added an extra 15 minute broadcast over KECA, Los Angeles station, every Wednesday at 9:45 p. m., while Jones is here making his golf shorts for Warners.

1 PAYING PATRON FOR SHOW NEAR 0 RECORD

Another box office record was blasted Friday, when there was but one regularly paid admission to "Lady Behind the Moon" (Bijou). It went blooey Saturday (11).

Actual zero is attributed to a London legit theatre. Some years ago it had a solitary paid admission one evening and none the next. Those attending were on passes.

Radio Gagsters Off'n Vaude-Legit Material—Joe Miller the Air Socker

Chicago, April 14.

Paperback oddity dealers are dusting off their ancient jokebook stock for the radio trade.

Ether comedy patter acts looking for material are making these musty bookmarts their mecca. The older and mossier the stuff the better, confide the mike comics to the dealers. Consequence, the Joe Miller and "Arkansas Traveller" collection have returned to big favor.

Comedy teams doing a different 15-minute routine six days a week vouchsafe the information that they're getting hard up for giggle inducers, some having already exhausted their hokum anthologies.

Last place these lads look for borrowing of a gag or two are the vaude and legit shows. Stuff to be picked up there is much too deep and subtle for the audience out in the great beyond. Cracks and gag-lines must be as simple as possible. Nothing fly, nothing that calls for a split second thought or analysis, and surely nothing that

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Apple Sellers Rest

Hollywood, April 14.

Apple sellers have decided to take a five-day week.

On Saturdays they leave apples in a box with a sign "Help yourself and leave a nickel."

SEEK GOOD WILL DEDUCTIONS FOR ACTORS

Los Angeles, April 14.

A brief has been filed with the Collector of Internal Revenue at Washington, by C. F. Tompkins, Los Angeles, income tax expert for permission to make a deduction for depreciation of actors good will, based on waning popularity. Revenue Department will listen to the request next month.

Contention is that the popularity of actors average five years. After that public interest, as recorded at the box office, falls off. Deduction is therefore sought of 10% each year thereafter until reaching 50%.

Hearing will be held in Los Angeles with representatives of the Revenue Department coming here specially for that purpose.

VAUDE ON CRUISES BY MAJOR LINE STEAMERS

Ocean steamships of the Red Star line will use professional talent for tourists' amusement on short vacation trips this summer. Under an arrangement between the line and the William Morris agency the latter will book the shows and map out the daily entertainment programs on board. They will be called and advertised as "Showboat Cruises."

First try for the idea will be on the Belgenland. It leaves New York July 18 for 6½ days to Halifax and return.

Besides the nightly performance in the ship's cabaret or theatre the stage talent will be utilized in a general all-day entertainment program laid out for the passengers.

The Belgenland will carry an aquatic troupe in addition to stage talent for exhibitions in the vessel's swimming pool, with the pro fish also booked through Morris.

Two or three of the major lines plying tourist trade on the Atlantic are reported considering professional entertainment as travel attraction for the summer.

Church Shows Talking Pictures Each Sunday; Increased Attendance

Minneapolis, April 14.

Church of the Redeemer, one of the largest and leading loop houses of worship, has been wired for sound. It will show talkers every Sunday night as part of the regular services. It is believed to be the first church in the United States to make this a regular Sunday policy.

Heretofore, silent pictures were exhibited Sunday evenings.

The films are credited being a considerable factor in the consistently good attendance. They are selected by the pastor, Rev. M. D. Shutter, one of the city's oldest ministers, over 70, and who is responsible for the entertainment feature.

The denomination is Congregational, with the church members some of the wealthiest and most prominent people locally.

A Fortune Teller

New Orleans, April 14.

Mel Watson, dramatic editor of the Item and Tribune, has started broadcasting his reviews of pictures and shows at the Saenger, Orpheum and Loew's State the night before publication. Watson is a regular feature from WSMB, New Orleans link in NBC's chain.

Another five years and all legit openings in New York may be broadcast.

Refusal to Chance Unknowns Under Contract Breaks Actors' Hearts While Costing Untold Thousands

Hollywood, April 14.

A list of neglected Fox contract people, nine men and 13 girls, has been sent to associate producers, directors and assistants by Jack Gardner, casting director. Names were accompanied with a plea that these players be given a chance to earn their salaries, instead of the studio borrowing from the outside.

Gardner stressed the point that such neglect kills any opportunity to develop new talent.

The plaint is old and practically as true of one lot as another. It is brought about by directors and supervisors refusing to take a chance on unknown players. Their angle is to safeguard their picture with proven personalities or types. It goes a long way to explain why the film public constantly sees the same people in the same kind of roles on a picture.

No Chances

Nobody wants to take a chance on anybody who hasn't already acquired a camera reputation. Stage reps, unless of unusual importance, are meaningless in the studios because 75% of the people on the lot never heard of them or know what they've done or can do. Directors and associate producers are not going to jeopardize their jobs by using unproved lens ability if they can help it.

The result is that unless a studio head figuratively crams a newcomer down their throats, that same neophyte can cool his or her heels for weeks and months without even seeing a camera. And as often as not the lad in power makes a half-hearted suggestion, then lets it go at that because he doesn't want to start a row with the heads of the particular production unit and is unconvinced as to the director's theory being wrong anyway.

Indies' Recourse

It's also a reason why many actors feel that they have a better chance starting in pictures with an independent company which must take a chance with new people. This faction will take the gamble with the indie rather than sign at a small salary and remain idle on a major lot until it's too late, which means the general spreading of the supposition that they've never been in a picture for a reason and is an abstract theory which quickly becomes taken for granted and is almost impossible to dislodge. Besides which there's always the chance that even these men will not hear of the person in question if buried behind a small salary contract. The "finds" in pictures are mostly accidents brought about by an emergency.

The actors, and especially those of less prominence from the stage, have been crying against this condition ever since sound. Their number is legion and the money this safety-first policy has cost the studios is beyond estimate, for many a studio has been forced to borrow back an obscure player it originally had on the lot at six, seven and 10 times the first salary.

Maybe the less prominent candidates are going to get a break. They hope so, but the directors will go into a frenzy.

Stevens Asks and Gets

Hollywood, April 14.

Walter Stevens, who is doing screen stories for Radio's "Marcheta" and "The Dove," remarked that he would like to go to Mexico City to watch the bullfights.

This week he goes to Mexico City to watch the bullfights.

WEATHER

Paris, April 14.

Glorious weather this week-end. Killed all show biz, of course.

Let us endeavor so to live that when we come to die even the undertaker will be sorry.

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

Prime Insult

Hollywood, April 14.

Asked how his last picture was doing, El Brendel wasn't so enthusiastic.

"It didn't get over so well in Detroit. They laughed at my straight man."

PHILLIPS GOES COAST FOR 40 WEEKS—FOX

Howard Phillips, legit, departed for the coast Thursday (9) to report on the Fox lot. He is under a 40-week contract with options.

Phillips will take the juve lead in talking remake in "Over the Hill."

Contract was signed through Maxwell Arnow of the Leo Morrison office. Arnow returned from the coast last week.

Ira Hards Recruited

Ira Hards, legit stager, left yesterday (14) for the coast to join Paramount's technical corps. His first will be to help stage "Murder Around the Clock."

Hards is known in legit as an expert on crime and mystery stuff, having staged several of the most successful stage mysteries.

Contract was arranged through Louis Cline.

Albright's First Picture Indicates Stardom Soon

Hollywood, April 14.

Hardie Albright's first film work, "Young Sinners," has evidently won him co-stardom with Thomas Meighan. Albright left the cast of "The Greeks" in New York last January.

Fox studio's street sign on "Young Sinners" couples Albright and Meighan under the title, the Broadway recruit leading. "Mention" billing for Dorothy Jordan, Cecilia Loftus, and James Kirkwood.

WILL MAHONEY
In Earl Carroll's "Sketch Book"
The New York "Review" said: "Earl Carroll's 'Sketch Book' is still the hilarious cause for the crowds at the Garrick Theatre in Chicago, with Will Mahoney doing most of the funmaking."
Direction
RALPH G. FARNUM
1560 Broadway

NORMA TALMADGE NOT ON NEW SCHEDULE

At present it is problematical whether Norma Talmadge will make a picture for United Artists the coming season.

Taken out of "Greeks Had a Word for It," purchased for Miss Talmadge, she is not scheduled at the moment for any other production on the program.

Ina Claire, with two other undesignated names, will do "Word" under another title. Sidney Howard will adapt.

Final Disc Words

Chicago, April 14.

Last recording of Knute Rockne's voice, made the day before he was killed, will not be released. The disc is now in the files of the Brunswick studios here and is not for sale in spite of tempting offers.

Record was made as a sales talk for the auto firm for which Rockne was appointed sales promotion chief. It was to have been distributed to dealers.

Part of Hollywood School Board's Duty Is Finding New Film Faces

Hollywood, April 14.

Talent scouts working out of Hollywood are practically assuring every high school and college student and every member of an amateur play group in Los Angeles and nearby towns, who have apparent film ability, a chance to work in pictures.

Nearly every studio has a sleuth whose salary depends on finding talent. Some go to distant parts, mostly to New York, to hunt ingenues and juveniles, but mostly they're around Hollywood. The local board of education even co-operates in getting students lined up for the hunter's inspection. Principals have balked at bringing out any but the senior class, but this is okay with the scouts, as anyone under graduating age is usually too young for the screen. School principals are anxious to help the students get jobs.

Campus Coverage

In the half dozen or more colleges around Los Angeles the talent scout's method is to walk around the campus and stop the likely film prospects. All school theatricals are covered.

Herman Paley of Fox has consent of the board of education here to look over graduating classes of every high school. He is known to all school dramatic teachers who are on the lookout for talent. If thinking a player or student is good material, they phone Paley. There isn't much chance for a boy or girl with outstanding appearance to escape a screen test offer.

Most of the new young talent getting onto contract lists is coming from Hollywood or vicinity.

DREISER'S EFFECT

Author's Squawks May Benefit Fellow Writers

Hollywood, April 14.

Theodore Dreiser's threat of injunction to prevent changes in his "American Tragedy," whether publicity stunt or not, had its effect on local writers who are seriously considering his methods to protect their brain children.

"Grand Hotel" and "Five Star Final" are two current instances of stories that may reach the screen vastly changed. Metro bought "Hotel" for Garbo, switched the thought to Shearer and is now considering it as an all-starrer.

Romantic element has been built up in "Final" to overshadow original newspaper expose.

Prinz Staging "Squawman"

LeRoy Prinz, stage director, goes pictures for Metro. He will supervise staging of "The Squaw Man," next for Cecil De Mille.

Cast of "The Squawman" includes Eleanor Boardman, Lupe Velez, Charles Bickford and Warner Baxter.

MARXES COMMERCIAL DOGS

Hollywood, April 14.

The Marx Brothers will be the sex appeal in a series of Realsilk Hosiery advertisements.

First will be slightly different, with the eight Marx feet encased in holey sox. It's Don Herold's idea.

Pola Negri's Confident Now in Come-Back—Gambling with Radio

Pola Negri, former attraction of the silent screen, is on her way to Hollywood with the most sporting contract ever accepted by any actress—a genuine gamble with fame and fortune.

Within a week of Miss Negri's arrival, Radio Pictures is to make a test which, if favorable, will occasion the taking up of an optional contract involving one picture, director and story all of which are to be selected by the star. If the test is unsuccessful, Radio will defray the expense of a homeward journey.

For three years Miss Negri has bided her time waiting for the opportunity of a come-back in American films.

"I rejected European offers," she explained "hoping that an American one would be made eventually, and my comeback simplified by the perfected equipment of Hollywood. I cannot risk failure in my first talking picture. I don't want mild success. I want to be a talking picture star as popular with American audiences as I was in the silent days of 'Carmen' and 'Passion.'"

Can't Fail

A former dramatic actress, the Polish star has no terror of speaking parts. Her assurance has been heightened by a voice test. It has given her the confidence to travel many miles on the speculation of a film contract.

Impersonally she sums up the situation: "If my picture is a flop, I will never make another. But I know I will not fail. I am an actress. I have a voice that records emotion. I am not ugley. I can sing. The accent that retarded my progress in the early days of talking films is an asset today. I will work day and night. I will throw my heart and soul into becoming a great talking picture star."

While in New York, Miss Negri conferred with Ernest Lubitsch whom she hopes to borrow from Paramount to direct her first film, once more working with the man whose career in American films started jointly with her own. As a suitable introduction to the talkers, she is considering Flaubert's "Madame Bovary," a story that has the light and shade of comedy and stirring romance. Preferring emotional parts, she will play anything but a stilted society lady.

Miss Negri' her own severest critic, was timorous of returning to fickle America, after an absence of three years. The response to her arrival in New York has been so genuine, receptions at theatres so warm and letters of greeting so prolific, she belives many of her former fans haven't forgotten her and are as eager as she for the outcome of her talking film debut.

TOO MUCH EAR

Preston Foster Shaves Hearers Down to Minimum

Tired of being told, after screen tests, that he had too much eareal width to make him okay, Preston Fost legit actor, has had his listeners brought closer.

J. H. Crum, plastic surgeon, did the op.

With the new lugs, Foster has two tentative screen tests dates.

SUE CONROY, OF STOCK, FEMME LEAD IN FILM

Sue Conroy, from stock, will get a first picture chance shortly with Paramount opposite Charlie Ruggles in "Little Accident." Talker will be made at Astoria.

Par took Miss Conroy for a termer. She came east recently after finishing with the Kedzie Players in Chicago.

Two Fine Jobs

Hollywood, April 14.

Olga Baclanova returns to the screen opposite Adolphe Menjou in Metro's "Great Lover."

She was off for a while, to become a mother.

La Rocque and Banky Want Film Work Again

Hollywood, April 14.

Rod La Rocque and Vilma Banky are being offered to studios again. Pair have been touring in Arch Selwyn's "Cherries Are Ripe," which closed last week.

Both have been out of pictures a year, and with Colleen Moore were drafted to the legit stage by Selwyn. Miss Moore returned to Hollywood several months ago.

Ann Harding's Visit

Hollywood, April 14.

Ann Harding and her husband, Harry Bannister, left Friday night for Detroit en route to New York. Miss Harding is leaving her still unsettled Pathe contract in the hands of her attorney, Ralph H. Blum.

The Detroit stop-off is to acquire a new airplane which they will fly back. Bannister is an expert amateur pilot.

Lee Marcus, RKO-Pathe pres., arrived here yesterday.

Minna Stays Gombell

Hollywood, April 14.

When Fox announced that in putting Minna Gombell under term contract it would change her name to Nancy Gardner, letters and telegrams of protest arrived from eastern cities where Miss Gombell had operated her stock companies.

Studio decided if her name meant enough to arouse protests over the changing it would be okay as is.

Fay Wray in "War"

Hollywood, April 14.

Fay Wray, whose contract with Universal was cancelled when the picture was called off, goes into Paramount's "Stepdaughters of War," with Jean Arthur.

Miss Arthur replaces Frances Dee in "Confessions of a Co-Ed."

Miss Griffith's Yen

Corinne Griffith, who announced she was through with pictures when First National bought up her contract a year ago, hankers for another try at talkers.

She has been offered for several parts and took one screen test which didn't develop into anything.

BILL TILDEN OUT

Hollywood, April 14.

Metro has decided not to use Bill Tilden for any further tennis shorts or for features. Latter phase was a possibility.

Racquet star's three months' contract, up last week, ends his services with that company. Metro had an option for an additional month but failed to exercise.

SAILINGS

May 1 (New York to Paris) Irving Thalberg, Norma Shearer (Europa).

April 29 (Paris to New York), Basil Woon (Ile de France).

April 25 (New York to Paris) Rosita Moreno, Ramon Peredo (Ile de France).

April 22 (Paris to New York) Sam Eckman, jr. (Paris).

April 21 (New York to London) Mr. and Mrs. Herb Marks (Lafayette).

April 18 (Paris to New York), Roland Bracon, H. H. Randy (Bremen).

April 15 (New York to London), Jed Harris, Lester Santly (Europa).

April 15 (London to New York) Ray Goetz, Clark and McCullough, Roy Cummings, Florence Roberts (Olympic).

April 15 (New York to London) Arthur Freed (Leviathan).

April 10 (Capetown to London) Charles Heslop Co., Murray Sisters, George and Fay, Staples, Barnes and Lee (Armadale Castle).

April 10 (New York to Paris) Mlle. Gabrielle Chanel (Paris).

April 10 (New York to London) Robert Cain (Homeric).

April 9 (London to New York), Samuel Wolf Smith (Europa).

April 8 (New York to London) Mr. and Mrs. Tod Browning with latter's mother and niece (Majestic).

DUMB LOOKERS LOSE OUT

Saner Method of Tests East by Fox More Pleasurable for N. Y. Legits

New York actors, mostly those of the Lamb's Club, are doing support work for Fox screen tests for nothing. Albert Parker, the director, is given local credit by the thespians as having at least evolved a formula which gives the actor a break when going on trial before the camera. The idea originated on the Coast and is Winnie Sheehan's.

Parker has been east for two months for test purposes and is here indef. Of the five or six people put through their paces by him three have been accepted by the studio. These are Linda Hawkins, formerly of the Theatre Guild and already on the Coast; Howard Phillips, on his way west, and Allan Dinehart, who will leave in a couple of weeks.

The system Parker is working on is not to make a test unless he has a sketch for the player to do. He is allowing as many as four and five days to be spent on rehearsals, with the test print shipped to the Coast running between 600 and 1,000 feet.

Delight of the actors is because it gives them a chance to do something and be animated in front of the camera, instead of fumbling for bit they did in some former show, or to merely stand cold in front of the lens. Angle on the gratis support playing, of course, is that the execs are apt to become interested in one of these players, too.

The actors' howl against eastern tests has been as loud and as long as sound. Many a studio has passed up a valuable personality because of bad eastern test. On the Coast they still scoff at Atlantic seaboard efforts along this line, but, at least, the Lambs are greatly cheered by the new camera light which has come into their lives.

Scandalous Reports in Paris on Jeannette MacDonald All False

Paris, April 4.

Though reported in Variety as on her way from New York to Los Angeles, Jeannette MacDonald received columns of local front page and unsavory publicity as the heroine of a drama supposed to have taken place in Italy.

Story for which the whole press fell is that she had had an affair with the Italian hereditary prince, whose wife, Princess Marie Jose of Belgium, was supposed to have shot Miss MacDonald dead in a fit of jealously, ordering the body to be disposed of secretly.

Jeannette MacDonald has not been away from the U. S. in a long while. She has been in Hollywood continuously, excepting a couple of brief trips east.

Her engagement to marry Robert Ritchie in June was announced last week.

William Morris office is negotiating for European vaudeville and stage dates this summer for Miss MacDonald, to headline all over. Miss MacDonald has never appeared abroad. She leaves around June 1.

While unknown to the stage there, Miss MacDonald is a name in England and the continent through her picture work.

Hymer In and Out

Hollywood, April 14.

Warren Hymer was dropped Monday from "Blondie" when he failed to appear on the lot for the film's start. Producers maintain it's a repeated offense.

Hymer showed up today (Tuesday) and promised to behave.

Violet Dunn's Role

Violet Dunn from legit has gone with Fox. On the coast Miss Dunn will appear in "The Black Camel," talker.

Bill Robinson's Color

The comedy hit of the show, which followed the Jewish Theatrical Guild's dinner to Mayor Walker Sunday at the Commodore, Sunday came from Bill Robinson, colored tap dance crack, and Lou Holtz, m.c.

Holtz called Robinson the black Chevalier, and kissed him on the cheek. Bill, fingering his brown derby shyly, said:

"Mr. Holtz, I wish you'd call me by my right name."

"Well, what is your first name?"

"Izzie," answered Robinson.

"What's your other name?"

"Schwartza," replied Bill.

It brought a roar.

Robinson said he was born in Russia—the darkest part—in Asia. Holtz asked Bill if he ever bathed in the Black Sea and the tapper said he had done so many times.

"Well," said Holtz, "you forgot to dry yourself."

Sunday Radio 'Banquet' To Harry Reichenbach; Good Cheer Over Air

Perhaps the first of all broadcasts as a "Radio Banquet" for studio-absent invalid, will be given Sunday evening (19) from 9 to 9:30 over WMCA, New York. Everything in and connected with the radioing will be contributed, as a mark of regard to the guest of honor who will listen in.

Harry is slowly recovering from a long siege, climaxed about a month ago when the surgeons removed a gland from his throat. On June 5 the Reichenbachs expect to sail for St. Moritz, Switzerland, to be away over the summer at present the invalid is at the Doctors' Hospital, New York, for a rest period.

Before Harry's sick spell, the Universal picture bunch and others had decided upon an intimate informal dinner for Reichenbach, with the noted toatmaster to be toasted by others, as he has done so often and humorously. With the illness keeping Harry a home prisoner the same bunch, lead by Joe Weil, U's Director of Exploitation, hit upon the broadcast substitute.

Donald Flamm of WMCA gleefully suggested his station when the proposal was broached, with the Motion Picture Club taking on the sponsorship of the unique event.

A Chill-Slipper

The radioing will run in the usual style, but with the 15 speakers or so limited to the 30 minutes. Harry Hershfield will be m.c., with Mayor Jimmy Walker the topping talker. Among the other speakers, without the entire program as yet arranged, will be several celebrated wits. They will confine their mike efforts to talk, as though gathered around a banquet table in Harry's honor. No entertainment other than verbally will be attempted.

Reichenbach's long distance testimonial by a few of his legion of friends will probably tell him plenty, hot and cold, about himself. And Harry will okay everything for he has slipped over many a chill to fresh table talkers.

Other speakers so far announced are Bugs Baer, Jack Lait, Al Lichtman, founder of the M. P. Club, Lee Ochs, its present president; Mike Simmons, pres. of the AMPA; Jay C. Flippen, Nan Halperin and Grover Whalen.

Marilyn Miller Off to Coast

Marilyn Miller is due to leave New York April 22 for the First National studio in Burbank.

Shortly after arrival, Miss Miller will start on a FN talker.

SCREEN DEMANDS SOME BRAINS TOO

Face Figures but Needs Intelligence Behind Map—Hometown Bathing Suit Displayers All Washed Up—Collar Ad Pretties Likewise Get Air

ENGENUES AND JUVES

Histronic intelligence now takes precedence over beauty in picture scouts' eastern search for film talent. In their opinion the day of the beautiful but dumb in pictures is gone and the present demand is for ability. They reserve the right to demand a fair mixture of looks, but ability has become the foremost requirement.

The eastern girl who once crashed pictures through winning a beaut battle at home, now has considerably less chance to repeat so easily in talkers and none at all unless she can troupe. That precludes all picture possibilities for the femmes who think they look like a million and drop to a dime a dozen when away from the home town or trying to talk.

Two big league talent spotters in the east for Hollywood that are so minded are Ben Piazza of Metro and Walter Meyers of Warners. No matter how stunning a girl may look, they won't recommend her to Hollywood unless she can talk and act or evidence some intelligence that might lead the dumbbell to either.

Talkers are considered to have brought about a huge change in the physical side of the screen acting personnel. A brief study of the current star and name list of pictures shows less blah lookers and more smart faces plus acting. As much of the present picture crop came from legit, this was a natural departure.

Not Dumbdoras

Two former legit actresses, both stars in that field, who went talkers and grew to greater stardom there, are advanced as models. They are Ruth Chatterton and Ann Harding. Both possess a certain beauty but not the dumbdora comeliness formerly dominating pictures.

In picture talent scouts' eastern work at this time, taking in mainly the legit stage, juvenile and ingenues are given preference. Hollywood, through the scouts, is searching for youth. The other kinds are plentiful on the coast, with most of the studios and free-lance Hollywood overboard now.

The only character people of the eastern stage with chances of landing in films are the best among character actors, the few Paramount needs for its Astoria producing and the rare outstanding character players in legit shows.

Of the recent eastern importations by Hollywood, 90% or more have been youthful. All looked rather nice, but none had won any beauty suits in public nor none of the boys had seen his pan surrounded by a collar in an ad.

PAR STOPS BUDDY

No Broadway Musical for Film Boy Yet

Hollywood, April 14.

Charles Buddy Rogers chance to go into White's impending "Scandals" was turned down by Paramount.

Rogers intended teaming with June MacCloy, recently dropped by Par.

Fields on "Pick Up"

Hollywood, April 14.

John Fields, playwright, arrived here yesterday (13), wrapped up in a Pathe contract.

Will start by adapting "Pick Up" for Helen Twelvetrees.

Tired of Ex-Reporters at $90 Top Squawking Over $200 to $1,000 Soft Jobs in Studio, Says East's Filmdom

East is tiring of squawks from the west, particularly from writers. Plays and books pitying the poor Hollywood scribbler in his cubbyhole are admitted as having finally gotten under the skin of official filmdom. It now tells the other side of the story and at the same time issues a warning to coast typists:

"Quit stalling. Do some honest work. Realize that the film industry is paying you many times more than you ever received as an author of books or plays, or as a police court reporter. If you don't like it come back to Kansas City, Chicago or New York."

To back up the statement filmdom's gold is more plentiful, officials cite figures. These show that approximately 400 "cubbyholeists" are drawing between $200 and $1,000 per week, where shortly ago they averaged $45, or not over $90, toiling on dailies.

From the easterly way of reasoning writers that agree to have their fare paid to Hollywood know before they board the train their services are to be strictly along lines dictated by their new picture bosses.

More Gentle Too

Here the point is stressed no film boss ever came within many degrees of having the roughness of the most gentle city editor. An analogy is also made that no $35 and 12-hour-day working reporter ever could slump on the job a fraction as long as a $300 weekly Hollywood writer and hold his job a week. Filmdom on the other hand,

(Continued on page 78)

Double Crosses Himself

Hollywood, April 14.

There's a male feature player out here famous for "backing up" on other cast members. "Backing up" consists of forcing the other player to turn his back to the audience so that only the instigator faces the house or camera. The practice is as old as the stage and older than the film lens.

Some are more adept at it than others. This particular boy finally was given a dual-part picture. It was all right until the director found that the actor was even backing up on himself, to the extent of throwing half the double photography out of focus, thereby necessitating retakes.

ADS WANT STAR TIE-UPS MINUS HOKE PLUGS

Hollywood, April 14.

Despite the current federal investigation of picture stars' commodity endorsements, past week has seen heavy demands on major studio publicity departments for picture tie-ups by national commercial advertisers.

For a year manufacturers have been off picture star endorsements of their products. Lucky Strikes, first to go heavy on stars, was also first to drop the picture tie-ups. Others followed.

Buyer-Interest

Picture tie-up comes after advertisers are convinced that a star's name and picture is one of the surest ways of attracting prospective buyer interest.

New national advertisers out after the star tie-up are Shaeffer Pens, Chevrolet Motor Co., Realsilk Hosiery, Vitaray Cold Cream, Coca-Cola, Majestic Refrigerator Co., Majestic Radio and Princess Pat Cosmetics.

In the cosmetic line picture stars are considered the ideal tie-up. Automobile industry, particularly General Motors, shows interest in femme stars for decoration of its auto ads.

In most cases the advertisements will run without endorsement by the star. Advertisers are content to run the pictures as decorations, thereby steering entirely clear of the Federal Board of Trade.

Swanson in "Love" First

Hollywood, April 14.

Ursula Parrott arrived here Monday (13) to adapt her own novel, "Love Goes Past," for Gloria Swanson.

With differences between Miss Swanson and Sam Goldwyn as to "Rockabye" preparation, there is a probability this will be preceded by the Parrott yarn.

MAE MARSH'S RETURN

Mae Marsh has been cast by Fox to play the mother in "Over the Hill," sound remake of the picture which did much to pull the Fox company out of a financial hole in the old days.

Miss Marsh has only made one or two pictures since appearing in "The Birth of a Nation," 17 years ago, at which time she played the youngest daughter of the "Cameron" family who was chased up the mountain by the renegade Negro.

Stage Director from Dallas' Little Group Going Coast Megger

Dallas, April 14.

Oliver Hinsdell, director of Dallas Little theatre, (stage) goes to Metro for megging try-out. Hinsdell leaves for coast following production of "Torch Bearers" in May, play marking his 10th year with local group. During that time he's won three Belasco cups.

Announcement follows recent visit here of one of the Met execs, supposedly scouting for fresh talent. Two members of Hinsdell's casts rumored for try-outs, too.

In spite of unusual success during past years, local amateurs dipped into the red for $4,500 this season, and slightly less last year.

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Gross Decline of 14% in Keys in Mar., '31, Same as Feb., with Mar. '30; Vaude at Oriental, Chi, Much Help

Vaude policies are halting film b.o. depressions. It's mostly indicated by a survey of the three major keys for March as compared with March, 1930.

This shows that of the three points, New York, Los Angeles and Chicago, the Windy City is the only one of the three to show a gain over last year's figures. Its increase is 7% over March, 1930, and mostly through the Oriental's gain of $40,000 in gross last month. This gain was mostly due to the strong stage support policy which that house initiated not so long ago.

Oriental jumped from $95,400 in March, 1930, to $134,900 in March, 1931. By the same token the vaude policy kept the general average of b.o. decline for March to 14% and even with February, as compared with the same two months in 1930. While this could indicate general depression may be arrested, it points heartily to a product weakness that can be saved only by strong vaude policies, unless the film product improves.

Either way it leaves New York and L. A. where vaude is only now talked about with something to figure. L. A. alone declined 37% behind March, 1930. That's even a 3% greater decline than in February, 1931. New York declined 16% over March, 1930.

$317,000 Less

Total for the three keys in 1930 were $2,222,686, as compared with $1,905,989. These figures do not include the Mayfair, Globe and run houses on Broadway. They are from first runs, however, in all keys, and from company estimates.

Musicals were still on the swing in March, 1930, as against only one possibility in March, 1931. Latter was "Viennese Nights." March, 1930, brought one house record. That was to the Capitol, New York, when "Anna Christie" hit around $109,000. March, 1931, brought three low marks and several others pretty near that. The three lows were all in L. A. taking the three films, "It Pays to Advertise" (Par); "Seas Beneath" (Fox), and "Capt. Applejack" (WB). In the order named they were at the United Artists, Loew's State and Warner's Downtown theatre.

Percentage Declines

Capitol, N. Y., dropped from $310,286 in March, 1930, to $248,289 in March, 1931, a decline of 19%. Strand is biggest loser, slumping from $140,000 in 1930 to $92,400 in March, 1931, representing 34%.

Paramount dropped from $293,900 to $245,100, or 13%.

Roxy shows the least decline from $352,700 in March, 1930, to $327,658 in March, 1931, or 7%.

March Will Solo

Freddie March is listed to play opposite Tallulah Bankhead in her next Paramount picture, after which he will be on his own. That doesn't mean out, but solo stardom for Par.

Plans are for March to do "Dr. Jekyll and Mr. Hyde," made as a silent by John Barrymore, "Peter Ibbetson" is also a future March possibility. He is currently finishing a co-starring film with Nancy Carroll. It was written and is being directed by Edmund Goulding at the Long Island plant.

Ass't Megger's Utopia

Hollywood, April 14.

Usual custom of assistant directors yessing the directors will be reversed at a "Big Brother" banquet, April 15, at the Beverly-Wilshire, given by the head meggers to their assistants. Affair is sponsored by the directors' branch of the Academy, in which both groups are classed.

Frank Lloyd will be toastmaster, and Edward Sloman, Franch Reicher and Donald Crisp are in charge of arrangements. No business to be discussed, the feed being purely for backslapping.

ELLINGTON'S 3D RETURN

Colored Orchestra Again Booked at B&K Oriental, Chicago

Chicago, April 14.

Duke Ellington and band return to the Publix Oriental for a week May 15.

Colored orchestra's third booking at the Oriental in three months.

NEW FOX BOARD HINTS CHANGES

Some changes in the setup of the proposed board of directors of Fox Films as announced recently following completion of the company's refinancing plans ma, be effected today (15) at the annual meeting of the company's stockholders. The changes were not made known, but are hinted as likely owing to governmental objection to the setup of the Film Securities Corp. Fox's earnings for 1930 are also expected to be announced at the meeting.

The federal objections are on the point, it is said, that the present holding subsid may represent an interlocking directorate in certain ways. Film Securities Corp. was formed to hold the 660,000 shares of Loew's, Inc., which Fox owns. The holding company is to provide the issue of $20,000,000 in debentures, to distribute privately, as part of the refinancing plans.

The government is known not to be desirous of injuring any refinancing plans, but wants to take a look. At the same time, it is said, a holding company may be okay but for the doubtful point relative to the interlocking angle.

Among the banking houses concerned in the holding company are Hayden-Stone, Bancamerica-Blair, Chase and Dillon-Read.

Schnitzer Thinks Dowling Good Studio Foreign Head

Hollywood, April 14.

Ambrose (Bo) Dowling, RKO's foreign chieftain whom Pat Casey accuses of having spent exactly four bucks while here, went back east the end of last week to struggle with foreign distribution all over again.

Dowling may be conscripted by Joe Schnitzer to stick out here in charge of a foreign production department. Dowling put a couple of French versions into the works under Henry de la Falaise's supervision, one of them, "The Sphinx Has Spoken," starring Jeanne Helbling, ex-Metro import.

Dowling thinks the French thing is okay for Hollywood. As regards foreigns, Dowling favors a hybrid production of silent sequences with sound effects and about 50 percent. dialog, which would enable, as regards Spanish for example, to dub in the many different dialects of Spanish and thus make them acceptable for all Spanish markets.

Dowling's reaction on this is from Glucksmann, the big South American exhib, who cables that he doesn't want any more Castillian Spanish pictures. Down in S. A. they don't go for the pure lingo, with each of the Latin countries having its own argot.

Irene Kuhn's Start

Hollywood, April 14.

Irene Kuhn, New York newspaper woman, is to adapt "Sob Sister" for Fox. She arrives here shortly.

Story deals with a tab daily.

Young Janney Recalled

Hollywood, April 14.

Leon Janney, Warner kid player, has cut short his 10-week personal appearance tour at Providence, starting back to the studio for a loan on "Penrod."

May go back east to finish the tour after the picture is completed.

NICK LUCAS

This week, April 10, Paramount, Des Moines.

"Variety" said: "A show-stopper and with second billing who did 16 minutes, and fine. Previously Lucas had done three songs (new pops), and followed with two requests, properly placed, then the guitar, and off."—Sime.

Direction, Leo Fitzgerald, 226 W. 47th St., New York.

RUIN ROUTE IN 2-FOR-1 FOR 2 FILMS–25c

Chicago Exhibs Trying Another Suicide Move—Overhead Unchanged

Chicago, April 14.

Following the saturation locally of double features, the exhibs are now taking the next suicide step, tickets at cut rates, two-for-one. That two-for-one scheme, even if working with the legit plays, is proving a flop at the picture b. o.

Exhibs are finding they are losing much business they formerly got because a person won't come in alone, but feels it a duty to find somebody to go with in order to take advantage of the two-for-one rate. If they can't get a neighbor to come along, they stay at home with the dog.

Meanwhile, while operating costs remain at the same level, the grosses are on the slide with the exhibs apparently running to their own ruin by showing two pictures to two people for 25c.

Jack Cummings Weds

Chicago, April 14.

Jack Cummings, producer of shorts for Metro on the coast, will be married here Thursday (16) to a granddaughter of the late S. W. Strauss, the banker.

Cummings is a nephew of Louis B. Mayer.

The Mayers will be here, from the coast.

Pencil in One Hand, Chisel in Other, Film Chatterers' Interview a Gag

Hollywood, April 14.

Despite the tightening up on outside picture correspondents by the Wampas credentials, committee and the Hays organization, gimmickers with credentials from legitimate publications are still giving trouble.

With rare exceptions it seems every writer from the outside coming to Hollywood has irons in the fire besides news writing.

One femme correspondent with all the proper credentials was given the courtesy of a studio this week when she appeared to interview the director of a character star who recently died. Her yarn was to be reminiscent. She talked on that line for about two minutes, then uncovered her real mission. She had under her wing just the chap who could take his place. He had never been on the stage or screen, but, etc.

Previous week a chatterer, supposedly representing a list of foreign publications, worked for days to get an interview with a star for an extensive article. It developed she had nowhere so much interest in writing as she had trying to persuade the actress to donate several grand to a foreign charity.

Story Peddlers

Chief pests in this respect are a dozen out-of-town chatterers who have stories to sell and believe that their connection with a publication is an open sesame. Not a few have at some time in their lives had stage experience. This crowd also thinks that its newspaper connections should be a cinch to getting them a check occasionally from the casting office.

Another set, mostly from foreign countries, spend more time looking for technical advisory jobs than digging info for their mags and papers.

ROUND WORLD TRIP

Van Engen and Valentine, Fox Cameramen, Shortly Starting

Charles Van Engen and Joseph Valentine, Fox studio cameramen, have been commissioned to make a world tour for the purposes of collecting a new series of library shots of interest places and sights in sound and talker form.

They worked in New York last week and are to shove off for Europe shortly.

N.V.A. AD SHORT FAR FROM PANIC

Pittsburgh, April 14.

Plenty of complaints here last week, especially in suburban houses and neighb stands, over the N. V. A. advertising short, "Stolen Jools," claiming 50 or more stars in it. Particularly in small seaters with daily change program were the kicks heavy, patrons claiming it was an imposition sitting through the same thing three or four times in same week, and subjected to collections at same time.

Phone calls to many of the neighb stands became terrfic near end of the week, all wanting to know if "Stolen Jools" was still running. Unlikely stunt will be repeated here next season in its present form.

One neighb manager, feeling his patrons were resenting the collection for the fifth time among steady patrons, climbed to the stage after picture had been shown and assured the customers "contributions are not compulsory."

Advertising aspect of the N. V. A. short brought universal and adverse comment. This included as well the running time, 22 minutes.

The length of the short interfered with the desired running of shows in hundreds of houses.

Thalbergs and Fairbanks May See Europe in Party

Irving Thalberg and Norma Shearer (Mrs. Thalberg) are coming east the last of the month, accompanied by Douglas Fairbanks, Jr., and Joan Crawford (Mrs. Fairbanks). They will probably sail together on the "Europa" May 2. Reservations are tentatively made for that date.

It's to be a two months' vacation abroad for both couples.

On the way in Thalberg will stop off in Chicago to attend the Metro sales convention there April 26.

Dinehart At Fox's

Hollywood, April 14.

Allan Dinehart has joined the Fox contract list. Dinehart is from legit.

Coast Agents Meet to Organize; Studios Issue Lot Restrictions

Hollywood, April 14.

Following Ralph G. Farnum's advertisement in "Variety's Hollywood Bulletin" Saturday (11), in which he chided agents for being yes-men, a committee of 20 talent sellers met him formally this afternoon to formulate an agents' protective association similar to that organized by Farnum in New York.

Meanwhile, as an aftermath to Adolph Zukor's displeasure over the agency situation, the Hays organization circularized all studios, resulting in both Radio and Paramount taking measures against agents on their lots.

C. D. White, studio manager for Radio, in a letter to department heads rules that agents be admitted only by appointment and with special passes. Mike Levee for Par ordered agents to confine themselves to front offices only and contact none but execs hiring players, writers and directors. Levee states this is an economic move to maintain production efficiency without interruption.

Agents Agree

To this most agents agree heartily, stating they prefer doing business by phone. As for the agent not being the third party present, they say they don't care if the studios' lawyers and their own attorneys conclude details.

Agents claim certain studios welcome them by voluntarily mailing passes for free access. Where Fox for the past six months refused to admit agents, the latter obeyed willingly and did business by phone.

Producers say visiting lots to chat with players or directors only wastes time.

Agents add a veiled threat of trade restraint suits should the studios concentrate to ruin their business, with legal redress attempts inevitable.

Prettiest Girl Gag Sounded Like Racket To Columbia—Off It

A new racket in which picture companies may become unpleasantly involved if not checked has been uncovered with Columbia unwittingly used in a professionally promoted contest. Learning its company apparently was being utilized to swing a contest which, aside from Col, had all the semblance of being on the up-and-up in a charitable way, Columbia decided to make it clear it was in no way involved.

Some time ago the Allied Enterprises, Inc., now being investigated by the Better Business Bureau, came to Columbia asking it to take part, through a tie-up, in a contest to select the prettiest girl in New York. Allied is alleged to have represented it was staging the contest for the New York City Federation of Women's Clubs, with Mrs. Henry Willis Phelps sponsoring. Col indicated it would go in if given the names of the socially prominents behind the movement. Unable to obtain this info, thereby forgetting about it.

It developed Mrs. Phelps was sold on the proposition as sponsor, with the belief on the part of Columbia she was sold on the strength of participation by Col. What burned the picture company most was that it seemed representation had been made the winner of the contest was to receive a picture contract from Columbia.

Miss Columbia

On top of that the contest was being staged for a winner who was to be known as "Miss Columbia," inferring Col was in on it.

The Allied outfit sent out letters to girls notifying them they had been nominated as candidates for the "Miss Columbia" title. The one selling the most tickets to a "Miss Columbia" coronation ball to be held at the Hotel Astor June 29 would be pronounced the winner, with girls to get 20% commission on sales.

Columbia at no time gave its consent and had considered the matter dropped after first approached.

Lupe Velez' Salary

Lupe Velez of pictures may appear in RKO vaude if the latter will raise the ante.

The Weber-Simon agency is negotiating with the first salary offer turned down by Miss Velez.

WORLD WIDE FOR HAYS CODE

Layoffs Finding Cake Coin Doing Freak Ballyhoos for WB in Ptsbgh

Pittsburgh, April 14.

Going in heavily of late for freak human exploitation stuff, local Warner office is maintaining what seems to be a regular stock company for street ballyhoo, with plenty jobless performers picking up cake coin in this manner. At least 20 people have been employed almost continuously for the trick ballyhoo, with peak reached this week in connection with Stanley's "Take-a-Chance Week.

House has one girl out on the streets on roller-skates, carrying a couple of signs explaining that she's "taking a chance," while a flock of fellows are parading up and down rooling huge "take-a-chance" dice in front of them.

For "Fifty Million Frenchmen" a couple of stage stews in afternoon togs are staggering around the traffic district, while "Girls Demand Excitement," at the Harris, has eight fellows dressed alike in college togs walking along in line formation, waving pennants and doing the "rah-rah" stuff.

The "Warner Brothers Stock Company," as the crew has been dubbed, is under the baton of George Tyson, adv. director for WB here.

Indies' Double Bill in 15 Chi Theatres, but Must Chop Matinees

Chicago, April 14.

Essaness Theatres, representing 15 indie houses here, has given notice to operators preparatory to cutting out matinees in all of its houses next week.

Business reported as reason, with Essaness double featuring all over town.

RADIOING TO TRUCKS FROM COAST STUDIOS

No longer will a sound truck be days, or even minutes, away from the studio without headquarters executives knowing exactly where it is and what it is doing.

Western Electric has fixed it so that a director, if he desires, can remain in Los Angeles and tell the folks on the truck in the desert or mountains just what gesture or expression to make next.

Point-to-point broadcasting, handled from one station in Los Angeles, will become effective as soon as W. E. gets its government license to operate. This means that every truck owned by a W. E. licensee will be equipped with a radio receiving set which will get memos any time the studio feels like broadcasting.

Titles at $100 Each

Hollywood, April 14.

Jos. Schnitzer, pres. of Radio Pictures, is reported having sent an inter-office communication east and west offering $100 for each accepted title for a new picture.

Offer from accounts is limited to the Radio's office staffs.

Robt. Young West

Metro signed a short-term contract with Robert Young.

He will soon depart for the coast and assignment.

Contract is for six months and options.

Paris Director's Films

Hollywood, April 14.

Directorial assignments at Paramount have Eddie Sutherland on "Marines Have Landed" and Lloyd Carrigan on "Daughter of the Dragon."

Corrigan is also on the adaptation of "Daughter."

Noising 'Em Out

Newsreel theatres, more than others because of low admission and capacity can't afford to have repeat audiences. What is admitted as a new kind of theatre psychology is now in force.

Those three loud blasts of trumpets at the beginning of each show at the Embassy are more than just to ballyhoo the title of the theatre and the Fox and Hearst newsreels. They're a reveille to let those who have dozed off during the projection know it's time to give standees their seats and take the ozone.

Trans-Lux is applying the art with more refinement. That 30% lighting all the time and the wide spaces between the rows of seats are admitted to make it just as easy to walk out as to walk in.

AGENTS FACING FRANCHISE THREAT

Hollywood, April 14.

A local counterpart of the Theatrical Artists' Representatives Association, which is enfranchised by Equity, may come into existence as a means to curb studio agency abuses and promulgate a system for penalizing any offenders among the agents.

So desirous is Adolph Zukor of keeping the agents in check that he has been in consultation on divers occasions with J. J. Murdock and Pat Casey, who, because of their evolution of the old Keith agency system, are experienced along these lines.

While it has been concluded that the studios' enfranchisement of agents is not especially practical, the control of the situations by the agents themselves may solve the problem. Preservation of the "open door" is desired but the agents amidst themselves must curb the existent abuses.

NOTRE DAME SHORTS NOW ON THE FENCE

Hollywood, April 14.

Christie Walsh, the late Knute Rockne's manager and handling picture deals for the Notre Dame football team, is here for a conference with Universal on using the team for a feature.

U is no longer enthusiastic about the shorts, favoring a feature instead, which would use the team and Rockne's story.

U has an option on Pop Warner of Stanford for four shorts, which may replace the Rockne series.

Rivkin's Elevation

Hollywood, April 14.

Al Rivkin is now on Radio's writing staff, having graduated from the publicity department.

Rivkin only arrived here recently.

Wright Made Super

Hollywood, April 14.

William Wright, chief title collector for Paramount, promoted to supervisor's job, gets his start on "Rose of the Rancho," Richard Arlen westerner.

Still holding his title job, Wright is to supe all Arlen cowboy talkers.

START MADE IN QUEBEC, CANADA

Outcome of Canadian Try in Toughest Censoring Point on Globe Awaited for Rest of Universe to Follow—Code May Be Adopted by All of 48 United States.

MORALS ALWAYS SAME

Like Latin is the universal language of the more eminent professions and religions, so pictures, while they can never satisfy with one dialog, should possess one moral language and interpretation guide throughout the world. A first step in accomplishing the most ambitious undertaking ever attempted by the American film industry is strangely, it is admitted, getting its material impetus outside the U. S.

The Province of Quebec in Canada is the first territory to discard its own perspective on pictures and accept, as the guiding factor in its judgment on product from all over the world from now on, the Hays Code laid down in Hollywood for what shall and shall not go into American film product.

That all governments will eventually recognize in the Code a set of regulations that cannot be duplicated for general fairness, protection of public morals and at the same time preserve the entertaining qualities of showmanship, is the expectancy of leaders of American filmdom.

The standard of morals througout the world is the same, it is held. Whether peoples live up to them or not is another matter, but the screen, at least, if the Hays Code is abided by, will exert an influence to the benefit of all nations. The arguments in this respect presented by code proponents are as lofty as many.

Reason for Quebec

Canada was selected as the starting point because, especially in Quebec, it has had until a few days ago what was considered the toughest and most narrow gauged censor laws in the world. Under government dictation, regardless of the reviewing body itself, a picture had to be passed upon a strictly yes or no basis. Censors were prohibited from exercising a liberality or reasoning power, which latitudes the code-censor-system provide. That the influence of the Catholic church in Quebec is tremendous is commonly known.

The workability of the code in Canada will largely determine its world-wide development, it is said. Success means certain universal adoption, it is believed by filmdom's proponents. This is one of the chief reasons why a country other than the U. S. was selected as a try-out territory.

Had a single State or censor body been picked in the U. S. for the initial test, the reaction, psychologically, would have been tiny in fruition compared to what the trial in a British possession is expected to bring.

For States' Adoption

Triumph of the code in Canada will pave the way for its adoption throughout the U. S., filmdom leaders believe. That it will be taken up voluntarily by the States is a detail in this belief.

Although only six of the United States now have censorship and one city, Chicago, the censor cloud has threatened to become national since the inception of the industry. This observation leads again to the Hollywood code and the reasoning that its installation in all states would establish a picture language of uniformity and at the same time eliminate the hazard of the development of miscellaneous forms of adverse and extreme censorship.

At the present time the film industry feels that forms of censorship in New York, Maryland and Virginia are fair, while those in Pennsylvania, Kansas and Ohio are nearly as excessively the other way as the rules just discarded by Quebec. The introduction of the code will probably be recorded in the U. S. in one of the six states, depending upon the outcome of Canada's practice session.

"General Principles"

The keynote to the code as a law is the addition to the Hollywood formula, which is incorporated practically verbatim into the statute, of a specification opening the dictum for the censors and titled "General Principles." This leaves the interpretation of any picture wide open to any censor body. It reads:

> "No pictures shall be passed which will, in the opinion of the censors, lower the moral standards of those who see them, thus the sympathy of the audience should never be thrown to the side of crime, wrongdoing or evil.
>
> "Correct normal standards of life shall be presented on the screen, subject only to necessary dramatic contrasts. This principle does not aim, however, to restrict the imagination of the author.
>
> "Law, natural or human, should never be ridiculed nor should sympathy be created for its violation."

Not only is Canada going for the Hollywood production code but its Quebec censors are also having inculcated in them the main provisions of the American advertising code. As read into the new law this reads:

> "No salacious, obscene, indecent or sex suggestive posters shall be passed by the Board of Censors.
>
> "Posters depiciting actual hangings, electrocutions, suicides, rapes, use of firearms, as well as too passionate embraces, in fact or by suggestion, shall be prohibited."

Possibility of WB-Fox Agreement On Mutual Theatre Operation in Eastern and Western Territories

Warners and Fox may inter-arrange on theatre holdings.

The negotiations have been on for some time. As far as progressed they have been handled for Warners by Harry Warner and for Fox by Harry Arthur and Oscar Oldknow.

So far the proposed deal has had one obstacle in that Fox is withholding the West Coast circuit as outside the plan. On that score the deal is likely to fall, but it has been hinted the West Coast Fox houses may be included.

The plan by which the deal may be effected is through a holding company arrangement that will take over the three theatre properties concerned: Warners, Fox West Coast and Fox Theatres, the latter in the east. When and if completed the combo will parallel the Paramount-Publix circuit in numerical strength.

No Government objection is calculated to set in from the way the plan is handed as worked out in that neither Warners nor Fox Theatres is competitively situated in any territory.

It is likely the first step resulting from the deal will be the establishment of a big B circuit for secondary stage entertainment that will stretch across the country, and which both Warners and Fox are known to have been wanting to effect for some time.

Beaut Pickers

Hollywood, April 14.

Al Christie and King Vidor will help judge the beauties at the International Beauty Contest in Galveston.

Contest opens June 13.

MAYBE BILL FOX EARNING PAY AS ADVISOR

It is current Wall Street information William Fox will be asked by Fox Film to make active use of his office as chairman of the company's advisory committee. So far since holding that post as a condition of sale arranged when he sold his interests to Harley L. Clarke, William Fox has been traveling and hardly near the company's offices except when making a social call upon Clarke.

In that condition of sale and as part of the purchase price of Fox Film by Clarke, Wm. Fox holds a contract for five years at $500,000 annually, to fit with his title.

This possibility has not been denied by Fox Film. William Fox's job, even if active, it is said, will be only semi-official and purely in an advisory capacity.

ALL SCREEN ADS DISCONTINUED

Kansas City, April 14.

Fox-Friendly theatres of this city are featuring in their publicity that all advertising, other than announcements of coming attractions, has been discontinued from their screens.

WB-PAR BOOKINGS ARE ON START FOR '31-'32

It's accepted in film circles that all further possibility of continued battling between Paramount and Warners has been averted, through the two firms now talking inter-booking of each other's product.

This inter-booking, as reported last week, is proceeding.

Each company is said to more or less regret the break in their friendly business relations. No money in fighting for either.

Miles' 40 Stories

Hollywood, April 14.

Johnny Miles, of Radio's publicity staff, sold 40 stories based on United States honor winners in the World War and other military campaigns, to Leigh Jason. Latter produces "Humanettes."

Old war clips will form stories with medal winners rung in at the end.

God's Gift in 4-a-Day With Film at Strand

Frank Fay will do four-a-day in person with a pianist and his FN picture, "God's Gift to Women," at the New York Strand next week (17).

Fay's last Broadway stage date was the Palace, two-a-day and across the street, for a week last summer. He was a run m.c. there before going pictures.

Answers by Roxy's Patrons for Style of Stage Show Preferred

A survey made by the Fox management of the Roxy, Broadway, as to show tastes by patrons, disclosed in a total of 264 inquiries the first to be received and through the mail, from mostly suburban customers, 67 different kinds of feasible entertainment suggested by the laity.

It's the biggest clincher as to how wise the public may be, depression or otherwise, when of the inquired customers, 44 sent in practical suggestions for improvement of a stage policy that is admitted by the entire show world to be a nonpareil for the specific house in which it is set.

There were 21 different kinds of music preferments; 32 different and actionable types of particular dancing, while 38 specific features in the Roxy stage shows were significantly pointed out as preferences in that house's entertainment offerings. Some are slight, but that they are so numerous suggests how finely observant the public may be about film house shows.

What the new management of the Roxy has determined after this survey is handed as soon to be put into effect. Inside is that the stage policy will undergo a vast although a not more expensive stage policy that will still retain the principal and preferred features of the present setup, but be likely to be improved with certain changes. These changes are to be made for speed, color and variety.

Indoor Cirque

Future Roxy shows will have all the air of an indoor panto cirque, where the ginger shows of the old type will be the rule, but backed with the modern Roxyettes, precision dances, and fronted by the ballet, chorus and all. More humor is among the aims looked for in the contemplated changes and a happier blending of the different angle of classical and the modern in stage stuff.

Among the unusual suggestion from customers was the Roxy stage operettas, as their particular preferments for that house. These suggestions came in fully 10% of the answers. It follows the line of observation on how the grandiose proportions of a stage show policy that carries something like 110 people before the footlights affects customers' imagination.

This operetta thing isn't a far cry at this house. It is known that M. Marco, director of stage shows at the Roxy, had such an idea in mind on a scale to fit the house and which in all likelihood may become one of the episodic experiences at the Cathedral of motion pictures.

Humor crept in some of the replies, but it is significantly satirical. One is that men be eliminated from the ballet.

So far as the general inquiry shows, with or without change, those who answered prefer the Roxy show as it is, except for certain suggestions as explained. But if the industry is looking for a takeoff on customer reaction it comes splittingly in the decided reminders to keep cheap vaude out of the Roxy and a demand from around 15% of the customers who replied suggesting improvement by better film product.

Critic Loses Out

Detroit, April 14.

Charlie Richardson is off picture reviewing for the Times, Hearst evening sheet, and back to legging city room assignments. Removal order came from headquarters. Charlie was reported to have printed what he thought about a certain picture.

Richardson has been the Times film critic for about four years. He was formerly a reporter.

Horne with Lichtman

Hollywood, April 14.

Al Lichtman left for New York yesterday after a two-week confab with United Artists execs here.

Returning with Lichtman is Hal Horne, former Publix district manager in San Francisco, who will handle special exploitation at the U. A. home office.

1st Runs on Broadway

(Subject to Change)
Week April 17

Paramount—"City Streets" (Par).
Roxy — "Quick Millions" (Fox).
Capitol — "Strangers May Kiss" (M-G-M).
Globe—"Virtuous Husbands" (U).
Rivoli—"Front Page" (UA).
Strand — "God's Gift to Women" (WB) (16).
Winter Garden — "The Millionaire" (WB).
Rialto—"Reaching for Moon" UA).
Mayfair—"Cimarron" (Radio).
Warners — "Other Men's Women" (WB).
Cohan—"City Lights" (UA).
Central Park—"Tabu" (Par).

Week April 24

Paramount — "Hell Bound" (Tiff).
Roxy — "Doctors' Wives" (Fox).
Capitol—"Tailor-Made Man" (M-G-M).
Globe—(Not selected Monday.)
Rivoli — "Tarnished Lady" (Par).
Strand—"The Public Enemy" (WB).
Winter Garden — "The Millionaire" (WB).
Rialto—(Not known on Monday.)
Mayfair — (Not known on Monday.)
Warners—"The Flood" (Col).
Cohan—"City Lights" (UA).
Central Park—"Tabu" (Par).

$2 Pictures

"Trader Horn" (M-G-M) (Astor).
"Dirigible" (Col) (Central).

Foreign Films

"Zwei Herzen in ¾ Takt" (Superfilm) (German) (Europa).
"Wien, du Stadt der Lieder" (Oswald) (German) (Carnegie).

JOHN MEEHAN

Adaptations and dialogue for Metro-Goldwyn-Mayer.

Releases: "Strangers May Kiss" (Norma Shearer), "Jenny Lind" (Grace Moore), "Divorcee" (Norma Shearer), "The Lady Lies" (Claudette Colbert and Walter Huston, Paramount).

In production: "Free Soul" (Norma Shearer), "Cheri-Bibi" (John Gilbert).

Academy's Execs

Hollywood, April 14.

Louis B. Mayer has named Joseph I. Schnitzer, Sam Goldwyn and Carl Laemmle, Jr., to serve with himself and Jack L. Warner as executive committee of the Association of MP Producers for the next year.

This is Junior Laemmle's debut on the inner councils of the coast studio association. Ditto Joseph Schnitzer.

Also it links the names Mayer and Goldwyn once more.

Hughes Wants Muni

Hollywood, April 14.

Howard Hughes is dickering with Paul Muni to come west for the lead in "Scarface." At the same time he is trying to borrow William Boyd from Paramount for the other lead. Howard Hawkes will direct.

Picture is scheduled to start April 30.

Film P. A.'s Busiest Ever Creating Classy Backgrounds for Big Shots

Hollywood, April 14.

Picture celebs and execs have decided it's necessary to have some sort of background, even if it's synthetic. As a result press agents are receiving whispered orders to give their clients an aura of culture.

All because a couple of college graduates made good in pictures.

Hardly a picture celeb listed in the "Who's Who" books was not "preparing himself" for some worthy profession when the call of pictures came along to mess up his academics.

Heady Professions

They all started out to be doctors, lawyers, engineers or some other profession wherein they could tack a few initials after their names. That's what press matter hints anyway.

Few state which college they attended. They take it for granted that the public will pick out some grade "A" institution of learning as their alma mater. Ninety-nine out of 100 biographies have the same line: "Joe Doakes was studying to become an electrical engineer when he was offered his first part in a picture." Always the first part was "offered" to them.

Those Civil Engineers

Civil engineering is the most popular adopted profession of picture names. It's he-mannish and looks good in print. Vaguely the biographies mention summer vacations in Alaska, Canada, South America and other spots not too romantic for an embryonic civil engineer, but virile enough when some mysterious but gigantic engineering project is mentioned.

Time was when picture names were proud of graduation from truck driving, medicine shows, bricklaying or valeting to a midget.

Now there's the created background of higher education players are supposed to have had before they got the call.

Outside Pressure Chills Meggers on 'Queer People'

Hollywood, April 14.

With strong pressure being brought to bear from both the Hays organization and an involved syndicated columnist, Howard Hughes is more undecided than ever on producing "Queer People."

When the story was first adapted for the screen by the authors, the Graham brothers, Lewis Milestone did a rave over it and asked to be assigned to the direction. Later he went cold on it, claiming it was not big enough for him. Milestone's chill came after a reported conference with the femme columnist.

Picture was then assigned to Leo McCarey, who still has the assignment. It's reported that McCarey lunched with the same femme columnist a few days ago and since that time has been after Hughes to switch his assignment.

Columnist has been carrying weekly pans on the proposed picture and is known to have directed a number of articles to Will Hays in hope that Hays would officially ban the picture from the screen.

While Hays has taken no official action against the production, he has intimated to Hughes that it would be a good idea if the story were shelved. Hughes also bought "Whitey," a sequel to "Queer People." It was supposed he would switch the latter title to the "Whitey" story, but this hasn't been done.

Meantime, Howard Green and Raymond Schrock have been assigned to make another adaptation of "Queer People," with most of the objectionable material deleted.

Hollywood

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

P. a. plugging of stars' riches is kicking back in begging and chiseling letters, much more numerous than ever before. Unsolicited merchandise, mainly home-made, also arriving with "please remit" notes.

Argentine film tax is one stepchild of the universal feeling that all picture people are multi-millionaires.

Boyds Hie East

Bradley King goes to Paramount, L. I. studio to adapt "Wild Beauty" for Nancy Carroll. Husband, Judd Boyd, accompanies with an automatic camera device of his own.

Wood Gets Montgomery

Sam Wood wil start "Man in Possession," first Robert Montgomery Metro starrer for Cosmopolitan release in two weeks. Sarah Y. Mason finishing script.

Beaudine's 2nd "Penrod"

William Beaudine replaces Robert Milton as director of "Penrod and Sam," with Leon Janney featured. Beaudine did the silent version. Milton annexed a five-year termer from Warners and will direct one at RKO-Pathe for Ann Harding before returning for an assignment.

Williams In "Honor"

Warren Williams' second assignment is the Otis Skinner part in "Honor of the Family." Lloyd Bacon directing and James Ashmore Creelman adapting from the Balzac novel.

"Salt Water" Cold

Unable to agree on price, Universal deal with Frank Craven for his "Salt Water" fell through. Russell Mack, slated to direct, switched to "Mississippi."

Oldtimers' New Faces

Warners-First National changed the following titles of pictures in preparation for production: "Hercules, Esq." to "Mister Hercules"; "Virtue's Clothes," formerly "Jack Daw's Strut," to "Bought!"; "Spent Bullets" to "Spent Heroes"; "The Idol" to "The Fourflusher"; "Murder in the Subway" becomes "Midnight Subway"; "Romance by Request" to 'Honeymoon Hotel"; "This Is the Answer" to "The Star Witness," and "Upper Underworld" to "The Menace."

Sennett studio dark for a week but expects to start with an untitled Andy Clyde short.

Hoot Gibson, who joined his wife, Sally Eilers on location jaunt to Honolulu at the last moment, returns ahead of her to prepare for his annual rodeo.

Eddie Lambert goes midget in Leigh Jason's latest Radio "Humanette" short.

Hays Sticks Around

Will Hays sticking around for another two weeks to smooth out agency situation. Annual Producers Association election has in office Louis B. Mayer, pres.; Fred W. Beetson, exec. v.p., sec. and treas. for 9th time; Jack L. Warner, 1st v.p., and Joseph I. Schnitzer, 2nd v.p.

Gagging Lewis

Universal dug up "Prairie Gold," early Sinclair Lewis novel, to be shot as a comedy. Studio has owned script for long and Lewis will have nothing to do with production.

Fox Drops Four

Fox letting out Frances McCoy, Lucille Browne and Ruth Warner, young players, after a year, and C. Henry Gordon after a six-month try.

Marion Quits Par

George Marion, Jr., after years of association with Par, has split. He bought up the rest of his $2,500 weekly contract. Calling for one more picture on a three-a-year basis.

Frances Starr In

Frances Starr, legit star, gets her first picture work in the mother part of "Five Star Final," FN.

Veiller Adapting

Anthony Veiller is adapting Rex Peach's "The Slander Girl," bought by Radio.

Humoring Dreiser

"American Tragedy" finished shooting the day Theodore Dreiser flew east and completed film will be shown the author in N. Y. in two weeks as a concession to his wishes.

H. S. Krafft, his rep., stays on till next week then returns to N. Y.

U Shelves "Virgin"

Unable to cast the title part of "Impatient Virgin" for Universal, William Wyler, scheduled to direct, shelved the story. It will be revived later in the year as "Impatient Maiden." Wyler will do "U-Boats," previously gathering dust because of anti-German material, which has been removed.

Willis Directing

F. McGrew Willis, RKO-Pathe writer, has a new contract with a directorial clause after the first six months.

Equity Stops "Playthings"

Rehearsals of "Playthings of Broadway" (stage) opener at the Hollywood Playhouse by Brovey Productions, were stopped by Equity for lack of salary bond.

Lange for Groman

Arthur Lange replaces Dr. Francis Groman as head of RKO-Pathe's music department. Dr. Groman plans a trip to Europe.

Von Stroheim's Burn

After six months' preliminaries on "Blind Husbands," Eric von Stroheim can't see $5,500 for his work. Universal had already spent over $100,000 of the $350,000 production budget when the home office put the lay-off mark on it. Von Stroheim has refused the meg for "Boulevard" and/or a part in "White Captive," and is talking through Ralph H. Blum, attorney.

New F. & M. Break-In

Fanchon & Marco's break-in is now at the Manchester, south Los Angeles neighb, result of the closed stage at the Pasadena Colorado.

Torres Leaves Metro

Failure of Metro to exercise its option on Raquel Torres last week was a request act arranged by the Mexican girl's attorney several months back.

Moreno Stays Par

Rosita Moreno has canceled that $2,000 RKO date to stick with Paramount at $800, plus traveling expenses for herself and mother to Paris, with six months' living expenses there. She sails on the "Ile de France" April 25 for Spanish talkers at the Joinville studios. Paramount is about to wash up on foreigns in Hollywood.

Starrett's Coast Plug

Charles Starrett arrived this week from Paramount's Long Island studio for a coast build-up as leading man. For Clara Bow's next.

Miss Watkins Back

Maurine Watkins is back from her Fox leave of absence, with several months more writing to do.

Daniels Squawks

Bebe Daniels squawked to Warners after a preview of "Maltese

(Continued on page 64)

Metro Meeting in Chi, Felix Feist Decides

Felix Feist has decided to hold a national sales convention for Metro this season, after all. He has abandoned the idea of having a conference with the division managers on distribution and letting it go at that.

The convention, to be held at the Drake hotel, Chicago, will not be as extensive as in previous years. It will last only two days. April 26-27.

J. J. Franklin's 8

J. J. Franklin left New York Monday (13) after a week on Broadway. He came east to see what's left of the town he last visited five years ago.

On the coast, where Franklin intends to erect and operate a small town circuit, mostly in California and adjacent states, he has eight theatres to make the start.

Franklin will operate from Los Angeles, where also his brother, Harold, is operating the Hughes-Franklin chain. J. J. recently left the H-F organization to build a circuit of his own.

PHONEY TESTIMONIAL ADS

Schulberg O. K. with Par on Coast; Everything Tranquil, Says Lasky

B. P. Schulberg, Paramount's west coast production chief, is O. K. in Hollywood with Paramount. He'll stay there in the same berth he's occupied for several years.

Reports of a possible switch of Schulberg to Par's Astoria, L. I., studio, or against that a settlement under his contract which has around three years yet to run, due to friction following Adolph Zukor's recent inference the Hollywood studio was running behind the eastern plant in efficiency and team work, are denied by Jasse L. Lasky.

Paramount has no intention of transferring Schulberg to the eastern studio, according to Mr. Lasky. That has never been hinted, nor so far even discussed.

The thought that Paramount this season, with poorer standard of product out of Hollywood than previously, as against favorable results obtained from the Long Island plant in the face of drawbacks, could be responsible for dissatisfaction with Schulberg, is discounted as absurd.

Pep-up Talk

The Zukor speech is accepted on the inside as a "pep-up talk," to inspire the Hollywood crowd to greater efforts in competing with Astoria. It's likened to the usual pep-up speeches ofttimes far more pointed for the benefit of the sales organization.

"We are entirely satisfied with the costs in Hollywood," stated Lasky.

MICKEY MOUSE MOVES TO U. A. NEXT MARCH

Hollywood, April 14.

United Artists will release Mickey Mouse shorts in all countries at the expiration of the present Columbia set up in March of next year.

Distribution deal, for a term, was made here yesterday with Walt Disney by Joe Schenck and Al Lichtman.

These will be the first independent shorts released by U. A.

2 New Kansas Censors

Kansas City, April 14.

Helen R. Dodderidge, of Lawrence, and Abbie A. Bellcort, of LaCrosse, have been appointed inspectors for the Kansas state picture censor board by Governor Woodring.

They succeed Mrs. Lizzie K. Robinson of Lawrence and Mrs. Ella Maloney of Kansas City, Kans.

CONTRARY TO CODE

Radio's Picture Ordered Back from N. Y. for Deletions and Remakes

Hollywood, April 14.

Hollywood Code is responsible for a feature picture completed here recently on the Radio lot and shipped to New York, returning this week.

In the eastern projection room code experts declared against certain of its scenes, maintaining they grossly deviated from the letter of the production formula.

Radioites replied by putting the film back in the can and ordering its Hollywood plant to make all of the deletions demanded.

Frank Whitney Dies

Dallas, April 14.

Frank Whitney, Texas indie exhibitor, died of injuries received in a recent car smash.

He was operating the Aztec, Albany, Tex.

Cullinan at U.

Hollywood, April 14.

Capt. Pat Cullinan, former agent and radio singer, has been added to Universal's writing staff.

NELLA WEBB'S FORECASTS

Going Out to Dailies Per Vic Shapiro for Fox Stars

Nella Webb, New York astrologist, has told Vic Shapiro, Fox's p.a. so many things in forecast coming events she gave Vic an idea for tangible press material.

It's set for a series of forecasts for Fox players to be styled "What the Stars Tell About the Stars" with Miss Webb handling the astrological end. The readings will be sent out to newspapers through a mat service.

$600,000 GROSS COLLECTIONS FOR N.V.A. WK.

Advance estimate of $600,000 in collections during the N.V.A. fund drive last week, inclusive of the possible returns from the commercially hooked-up "Stolen Jools" short, seems approximately correct, according to reports in so far.

Most of the circuits are withholding individual house collection figures in an apparent desire to report the circuit returns in toto when completed.

Incomplete accounts from the three de luxe presentation theatres and the straight vaudeville Palace in Times Square indicated about $14,500 in collections from the four, without the amount to be realized from the screen short. Palace did $2,031 on the first five days to indicate about $3,000 on the week. Capitol's $3,703 for six days predicted $4,000. Paramount collected around $2,500, from early figures, and Roxy about $5,000.

A few of the indie New York neighborhood picture houses, never having participated before in an N.V.A. drive, brought the cash into the V.M.A. offices Monday. One small house contributed $58.

Wide Distribution

What probably is an all-time record in film distribution was set by the Variety Managers' Association with "Stolen Jools." The Pat Casey office, with the distribution solely handled by Major Donovan, issued 2,088 prints of the two-reeler in 30 days. Shooting the film at the five major studios on the coast and distribution to over 2,000 theatres for simultaneous showing consumed less than six weeks.

Numerous theatres participating in the drive had some difficulty with the film short. Majority were the large picture houses up against the turnover problem, with the short's 22 minutes reported difficult to squeeze in at some shows.

Other theatres reported any trouble with the two-reeler was offset by the many names in the cast.

'SVENGALI' AT HOLLYWOOD

At Pop Price—But Summer Stage Possibility Remains

Warners will bring "Svengali," the John Barrymore picture, into the Hollywood on Broadway. Film comes in late this month on a grind.

It marks the relighting of this theatre after a winter of darkness, but does not kill off the summer legit idea of the house. One of the offers for the summer stage musical policy at the Hollywood has been made by Harry and Bill Brandt.

Future of the Warner theatre remains in doubt with a possibility that the house further up the street will be closed.

WORST BLOW YET TO BIG BUSINESS

Faking Endorsements for Some Faking Commodities —Others Just as Rotten— Royalty and Society Fell for Cheap Publicity Gag —Investigation Now On

FILM ADVERTISING BEST

Film advertising as practiced today is the world's model. This is admitted openly by leaders outside the industry. It is given corroboration in the current wide usage of film advertising methods by commercials everywhere. Increasing instances are to be observed in the magazine and newspaper copy. The account cover nearly every industry line from the 5 and 10's to banks.

Those spotty citations of unusual sex copy that recently stirred the industry are as nothing compared to the most destructive selling method big business has known—the endorsement system. If fildom may be berated for lving in a world of glamorous superlatives, it has that right by the truth of the quality of its product.

Each picture produced is a separate entity or property. As such it commands individual advertising

(Continued on page 36)

FWC MORALE IS GIVEN IMPETUS

Hollywood, April 14.

A letter on morale, assuring its personnel and staff would remain unchanged, was circulated by Fox West Coast.

It's part of Oscar Oldknow's idea to rehabilitate and pep up matters.

Sol Lesser in N. Y.

Sol Lesser arrived from the Coast Monday. He will remain for a month.

He will discuss things with home office executives of Universal, as advisor to Carl Laemmle.

Other Producers Following Par With Kidlet Talkers for '31-'32; Popular with the Young and Old

Publishers and Shorts

First official recording of opposition to advertising short subjects is scheduled to be taken by the American Newspaper Publishers' Association at its annual convention.

It will be held at the Hotel Pennsylvania, New York, April 21-24.

CIRCUITS' SALES DELAYED BY UNIONS

Present deals by the circuits for the sale of unprofitable houses to independents are infoed as stayed, pending negotiation with the labor crafts relative to certain booth concessions. These concessions if granted are understood to make for certain overhead savings that may permit chain operation under reasonable circumstances.

Fox, one of the circuits concerned, is reported to have around 20 houses for sale this way and now held up by the negotiations. The circuit has been disposing of unprofitable houses to indies for the last 12 months. Some 17 have been sold.

While the chains are finding some grinds unprofitable to operate, indies can run them on a paying basis because they are mostly non-union and go for any kind of help at any wage. When a house is sold to an indie the labor crafts find several of their members out of unemployment.

To save the situation, the unions and the circuits have begun talking of a change. The unions have requested the circuits to stop selling to indies who go non-union, with the circuits agreeing if labor overhead can be arranged so as to permit the chain to hold on to such houses under a reasonable operating basis.

The industry may expect a fair-sized block of pictures next season ('31-'32) made with kid actors but directed also toward adult appeal.

Paramount will go in heavily for this style, following its release of "Tom Sawyer" earlier in the season and "Skippy" now.

Other producers as determined as Paramount to find a new cycle and at the same time product that will return children to the box offices, may be expected to follow Par's lead.

According to Jesse L. Lasky, Paramount is sold on the production of pictures of the same general type as "Sawyer" and "Skippy." Four are certain, this embracing "Snookie," "Huckleberry Finn" and "Tom Sawyer, the Detective." Latter has been on and off for some time, but is now set, says Lasky.

Double Appeal

The belief of Paramount is that the type of pictures it is shooting for, with kids as principals, not only increases the draw among kidlet fans but exerts a tremendous appeal for older folks. This is proved, say Paramounters, and has been in the past through the fast rising popularity of kid talent when tried out in regular features, whether drawing room society stuff, farces, comedies or even westers.

Paramount loses its biggest bet so far in Jackie Cooper, when the "Skippy" title player returns to Hal Roach, to whom under contract, for next year's "Our Gang" comedies. Cooper was loaned from Roach for "Skippy," his first feature. Before returning to Roach, Par may be able to squeeze him through on loan for another of its kid talkers.

1ST TIFF-WW TALKER TO BE IN BLACKFACE

First feature to be made by Tiffany-Worldwide will be along blackface comedy lines. Moran and Mack are to be starred in it. If successful, the team may be retained for additional features.

Official announcement of his acquisition of Tiffany will be made by Earl Hammons before the end of this week.

Hollywood, April 14.

Tiffany continues totally inactive, awaiting the arrival tomorrow (15) of E. W. Hammons, Grant Cook and L. A. Young. Phil Goldstone says Cook asked him to remain as the production head, but he may leave anyway.

There is a possibility of Tiffany becoming a rental studio with all production on the Metropolitan and Educational lots.

Playwrights in Films Squawking Loudest on Studio "Injustices"

Hollywood, April 14.

Series of undercover meetings held by screen writers aiming for a better set-up with the producers, has brought out a peculiar situation. Former stage writers now in pictures are the most burned up and radical in beefing about so-called injustices.

Move was started by the old silent scenarists and it was assumed to be for self-protection against continued importations from the playwright ranks. But it appears that the former stage men are forcing themselves to the front in the coming fight for a better deal, and are ready to contest for concessions and go farther in this coming scrap than the oldtimers are inclined.

Ideas Helpless

Irksome condition for the playwright is that he finds here no such protection for his ideas as exists in the Dramatists' League for the stage. Complaint along this line is: "Why should I submit an idea for a picture and have it butchered under the present system, without being able to protect myself?"

Thinking along this line, and generally with a contract in his mitt, the playwright-scenarist does just his stint, adapting or dialog writing. But as to supplying new material, that's out. Few, if any, of the stage imports have been anxious to submit new stuff.

Effect on Originals

The import is too close to former association with the stage where generally his producer-Dramatist League contract provided that his material cannot be changed unless with the author's consent. With no such arrangement here, writers feel that possibilities for new material are closed to the studios through this deficiency. Not a few of the producers freely admit this.

Summed up, the fight of the screen writers is for a recognition similar to that enjoyed by the stage writer, all of which they feel would be taken care of by a standard form of contract. Along with this idea, it's reported not beyond the realms of possibility to see the mutterings by ex-stage writers for a royalty basis for pictures grow into insistent demands.

Gibbons' Shorts

Floyd Gibbons will make 13 shorts for RKO Pathe. Negotiations were completed through Tim Sullivan, NBC's Artists' Bureau.

Shorts will be titled "Floyd Gibbons' Supreme Thrills." Each will be an interview between Gibbons and a military celebrity or World War vet.

Shorts will be produced in the east.

Griffith Sale in Doubt

Hollywood, April 14.

Sale by D. W. Griffith, of his interest in United Artists, to Howard Hughes and for $1,000,000 is reported here.

Joseph Schenck denies knowledge of the transaction, saying had it happened he would be cognizant. He further states Griffith is due here shortly for another UA film.

Belated "Caesar" Loop Smash In 2 Houses for $27,000 Total, Rest of Town in Doldrums

Chicago, April 14.

Starting with a slight attack of indigestion the middle of last week, loop show business is doubled up at present. The current picture week indicates a sub-normal metabolism. Two big deluxers are wobbling, the run houses are getting ready to change, and only two spots are showing a satisfactory pace.

If the two big houses, Chicago and Oriental, keep out of the red this week they'll be lucky. Both sites got away sadly, with their pictures showing no possibilities of building towards the close. Far ahead of the pack is "Little Caesar," running day and date at the Woods and Orpheum. It is showing real class at both houses, which need the money. Picture finally got into town through court action after the censors had given it the nix. It's one of the few gangster pictures to click in this town.

Other film which is making good is "Dishonored." After a first week to a satisfying $27,000, it is running along well in its second week to an indicated $19,000 at the Roosevelt.

Studebaker, converted legit spot, didn't make good with the first Italian talker, "Naples Che Chanta," so will try again next week with another German flicker, "Vienna," "City Lights" sticks until Saturday (18), and gives way to "Kiki" after an exceptionally profitable stay. Will Rogers takes his "Connecticut Yankee" out of McVicker's Wednesday (15), with "Strangers May Kiss" (M-G) replacing.

Estimates for This Week

Chicago (Publix-B & K) (4,000; 50-75-85)—"Doctors' Wives" (Fox). Stage show. Doesn't look anywhere near the usual pace for this house; will let b. o. down badly to probable $34,000. "Skippy" (Par) last week was disappointing, building over the weekend but weakening fast toward the close, to finish with only a fair $42,000.

McVicker's (Publix-B & K) (2,200; 50-75-85)—"Connecticut Yankee" (Fox). For third and last week indicates a suitable $15,000. Previous week very satisfactory at $24,600. "Strangers May Kiss" (M-G) replaces tomorrow (15).

Oriental (Publix-B & K) (3,200; 50-75-85)—"Three Girls Lost" (Fox). Stage show. House dropping again, in spite of Chicago locale of picture; only $25,000 indicated, not enough. Last week "Tailor Made Man" (M-G) and Sue Carol with Nick Stuart in person proved fairly profitable, $36,000.

Orpheum (Warner) (600; 40-60-75)—"Little Caesar" (FN). Smash, bringing the house up sharply; will likely hit terrific $9,000; censor board's early ban and resultant publicity plenty of help. "Hot Heiress" (WB) last week didn't mean anything, $2,400.

Palace (RKO) (2,300; 50-75-85)—"Behind Office Doors" (Radio) and vaude. Looks like profitable week; nothing outstanding, but $23,000 okay. Last week "Dracula" (U), with no vaude name as aid, managed to get by nicely, $24,500.

Roosevelt (Publix-B & K) (1,500; 50-75-85)—"Dishonored" (Par). After clicking in first week to fine $27,000, continuing at steady pace indicative of $19,000; seems capable of three weeks.

State-Lake (RKO) (2,700; 50-75-85)—"Cracked Nuts" (Radio). Opened Saturday (11), with reviews not warm; dropping as show gets into midweek, maybe $24,000. Last week "Ten Cents a Dance" (Col) scrammed after fair $23,800.

Studebaker (Insull) (1,200; 50-75-85)—"Vienna" (Indie). Opened Sunday (12). "Naples Che Chanta," first of the Italian talkers, not good enough to last more than eight days, taking $5,100.

United Artists (Publix-UA) (1,700; 50-75-85)—"City Lights" (U). Will call it a run after five weeks, equal to the stay made last by "Hell's Angels"; for fifth and final week should get $14,000; previous week oke at $18,900. "Kiki" (UA) replaces Saturday (18).

Woods (Jones) (1,200; 50-75-85)—"Little Caesar" (FN). Big here, too; giving this house a much-needed boost into real money at excellent $18,000. Last week "Not Exactly Gentlemen" (Fox) satisfied to take away $7,900.

Gallup's Dept.

Bruce Gallup has not yet settled on a realignment of his publicity-advertising department, with George Gerhard, who was subbing for Warren Nolan until the latter died, still in that spot.

Report that Hal Horne would join UA's press department, denied by Gallup.

WASH. PALACE RETAINS FAST CLIP—$23,000

Washington, April 14.

(Drawing Population, 450,000)

Indications point to "City Lights" only doing two weeks at the Columbia. The Metropolitan Opera goes into the Fox on rental for the balance of the current week.

Estimates for This Week

Columbia (Loew) (1,232; 35-50). "City Lights" (UA). In its second week will do about $12,000 and doubtful of staying a third. Last week $17,000.

Metropolitan — "Too Young to Marry" will go to $6,000. Last week "Painted Desert" (Pathe) did $6,000. House is back to first runs.

Earle (Warner) (2,244; 25-30-40-60-70), "Finger Points" (FN) and vaude. Will do about $17,000 this week, all right. Last week "50 Million Frenchmen," same figure.

Palace (Loew) (2,363; 25-35-40-60-70), "Honor Among Lovers" (Par) and vaude. Will do around $23,000, okay, but a drop from last week, which did almost $26,000 on "Dance, Fools, Dance" (M-G). That's top money for a 2,300-seater.

Fox (Fox) (2,434; 15-25-35-60), "Men on Call" (Fox). For four days will probably garner $10,000; Metropolitan Opera troupe in for balance of week. Last week "Mr. Lemon of Orange" (Fox) did well with $24,000.

Rialto (P) (1,978; 25-30-50-60), "Bad Sister" (U) and John Boles in person. Should go to about $15,000. Last week "Finn and Hattie" (Par) got $5,500.

Keith's (RKO) (1,875; 35-50), "Man of the World" (Par). Seems headed for $14,000. Last week "Laugh and Get Rich" (Radio) disappointed on $9,000.

'Yank' Detroit's Leader, $46,000; Biz Is Off a Bit

Detroit, April 14.

With only two holdover pictures, business is generally off. "Connecticut Yankee' is the exception.

"Skippy," for its second week, will probably warrant a third, as will "Strangers May Kiss." "Trader Horn" was rushed into the United Artists when "Kiki" dove after eight days. Doing fairly without much ballyhoo.

Estimates for This Week

Michigan—"Finger Points" (FN) (4,045; 35-50-75). Barthelmess picture failed to impress, although normal house gross probable for $42,000; Sue Carol and Nick Stuart on stage. Last week "Skippy" (Par) did fairly for $35,900.

Fox—"Connecticut Yankee" (Fox) (5,100) (15-25-50). Getting a big play and will probably wind up around $46,000, nice. Last week "Not Exactly Gentlemen" (Fox) and 800 kids on stage meant fair Easter week of $36,000.

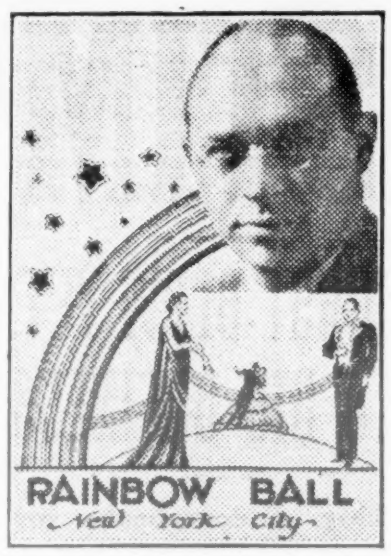
Fisher—"Father's Son" (FN) (2,300; 35-50-75). Picture doesn't mean much and will get slightly less than normal at about $20,000. Last week Gilda Gray and "Conquering Horde" (Par) did $21,000.

Downtown — "Kept Husbands" (Radio) (2,700; 15-25-50). Box office name and smart ballyhoo getting a break; will wind up near $15,000; okay. Last week "Ten Cents a Dance" (Col) got $17,000.

United Artists—"Trader Horn" (M-G) (2,025; 35-50-75-90). Played here at $1.50 top; first time at pop prices and rushed in on two days' notice; doing okay, considering, and probably $18,000. Last week "Kiki" (UA) very bad at only $11,400.

Paramount — "Strangers May Kiss" (M-G) (3,445; 35-50-75). After record breaking first week of $40,100, this one dropping plenty and doing only fair now; about $17,000 this week.

State—"Skippy" (Par) (3,000; 15-25-50). Tough house, but picture brought enough with it to do a nice business and will probably get $15,000; good. Last week "City Lights" (UA) did okay for sixth week at $9,300.



FOR CRIPPLED CHILDREN

On April 18th, at the Ritz-Carlton, New York, the Annual RAINBOW BALL, one of the principal Society events of the Spring Season, will again feature a MEYER DAVIS ORCHESTRA.

The proceeds go to assist crippled youngsters, making possible 40,000 visits to their homes last year.

"Bad Sister" Romps For $28,900 Over In B'klyn This Week

Brooklyn, April 14.

Warm breezes with fine picture fare. At the Paramount with the kids still out of school everything was jake at the b. o. They ought to do around $42,000 with "Skippy" in its second week at the Publix house. Strand has been getting good breaks with "The Finger Points."

Estimates for This Week

Paramount — "Skippy" (Par) (2d week) (4,000; 25-50-85). Mighty fine turnout and expected to do about 42,000. Last week this kid picture brought in $53,800; every matinee record broken. Rudy Vallee's return also satisfactory.

Fox—"Conquering Horde" (Fox) (4,000; 25-50-75). Good results and ought to bring in around $32,000. Last week "Lemon of Orange" (Fox) received $35,500.

Albee—"Bad Sister" (U) (3,240; 35-40-60-75). Plenty of vaude with indications for $29,000. Last week "Cracked Nuts" (Radio), $28,900.

Metropolitan — "Dance, Fools, Dance" (M-G) (3,577; 35-40-50-75) and vaude. Around $26,000 this week, good. Last week "Hell's Angels" (UA), $27,100.

Strand — "Finger Points" (FN) (2d week) (2,800; 35-50-60-75). Did $22,900 last week and probably $16,000 this week.

CINCY HOLDS NORMAL, 'HONOR' $11,500, LYRIC

Cincinnati, April 14.

(Drawing Population, 700,000)

Summer weather the first half of the current week yet grosses of the downtown cinemas hold up with prospects good.

Erlanger-Grand (legit) is grinding another all-German picture at 30-50-cent prices, which should fetch about $4,500. Annual university of Cincinnati students' musical comedy is at the Shubert.

Estimates for This Week

Albee (RKO) (3,300; 35-75), "Tailor Made Man" (M-G) and vaude. Average screen and stage combination measures for $23,000, normal. Same figure last week for "Ten Cents a Dance" (Col).

Palace (RKO) (2,700; 35-50-), "Sit Tight" (WB). Joe Brown and Winnie Lightner following coming along at $17,500 gait, good. Last week, "Dance, Fools, Dance" (M-G) swung a dandy $20,000.

Lyric (RKO) (1,400; 30-50), "Honor Among Lovers" (Par). Looks like fair $11,500 here. Last week, "Dishonored" (Par) attracted close to $12,500, okay.

Capitol (RKO) (2,000; 30-50), "Bachelor Apartment" (Radio). Lowell Sherman magneting for fairly good $12,000. Last week, "Skippy" (Par) got nifty $13,000.

Keith's (Libson) (1,600; 30-50), "Doctors' Wives" (Fox). Ticketed for $6,500, better than average. Last week, "It Pays to Advertise" (Par), $5,000.

Strand (RKO) 1,350; 25-40), "Dance, Fools, Dance" (M-G). Following a week of great returns at the Palace, this film continuing at good $5,000. Last week, "Going Wild" (FN), $4,000.

Family (RKO) (1,140; 25-35), "W Plan" and "The Lady Refuses" (Radio) split. "Oke at $3,800, equalling total last week for "Not Exactly Gentlemen" (Fox) and "The Flood" (Col).

$32,000 for Boston State

Plenty Big—'Dishonored' Holds Over in 3 Houses—Met Around $42,000

Boston, April 14.

(Drawing Population, 850,000)

Film houses are up all around this week with the Met looking good for over $40,000 for the second week in succession—"Skippy."

Loew's State should get a hold in the news this week with "Strangers May Kiss," which is very big. The two Keith theatres look good for fine biz. Keith's is showing "Dracula" in its second week while the Keith-Boston has Pat Rooney on the stage and a fair film that will do about $17,500.

Smaller Publix houses will also do well, although not as good as last week, as three of them are holding "Dishonored" for a second week.

Estimates for This Week

Met (Publix) (4,380; 50-75)—"Skippy" (Par). Looks good for a fine $42,000 this week to lead town. "Connecticut Yankee" (Fox) netted an also fine $44,500 last week.

Loew's State (4,000; 30-40-50)—"Strangers May Kiss" (M-G). Will do smash $32,000 this week. "City Lights" (UA) netted $15,000 last week, but should have done more.

Keith's (RKO) (4,000; 35-50-60)—"Dracula" (U). In its second week may do $18,000. Got $25,600 last week, fine.

Keith-Boston (RKO) (3,000; 50-60)—"Misbehaving Ladies" (FN). Pat Rooney in person real attraction; looks like good $17,500. "The Lash" (FN) with Leatrice Joy on stage, $21,200 last week.

Fenway (1,360; 30-50)—"Dishonored" (Par). Here for second week and maybe a good $7,500 this week. Same film $9,000 in previous stanza, a fine figure.

Uptown (1,700; 30-60)—"Dishonored" (Par). Will do $9,000 here in second week; $11,000 last week.

Scollay (2,562; 35-50-60)—"Ten Nights in Barroom." May do exceedingly well, but it sort of looks as though $12,000 will be the limit. "Man of the World" (Par) grabbed a good $12,000 last week.

Olympia (1,962; 35-50-60)—"Dishonored." Also here in second week and will do $10,000 at least. Had good $13,000 first week.

$16,000 FOR TEX

La Guinan in New Haven—Dual Bills Aiding the Sherman

New Haven, April 14.

(Drawing Population, 300,000)

Mild weather is beginning to kill off Saturday matinees, and the double feature policy seems to be helping the Roger Sherman. Texas Guinan is currently helping the Fox-Poli, being there in person.

Estimates for This Week

Paramount (Publix) (2,353; 65)—"Dishonored" (Par) and unit. Will knock off about $12,000, fair. Last week "Skippy" (Par) thumbed through for $14,800.

Fox-Poli (Fox) (3,040; 65)—"Subway Express" (Col) and unit. Tex Guinan in person a factor this week; unfavorable comment on film, but should carry through for nice $16,000. Last week "Strangers May Kiss" (M-G) hit the '31 high here at $21,700.

Roger Sherman (WB) (2,200; 60)—"Finger Points" (FN) and "Lonely Wives" (Pathe). Dual bill will turn in near $9,000. Last week "50 Million Frenchmen" (WB) and "Father's Son" (FN) satisfactory at $8,700.

College (Fox) (1,565; 50)—"Mr. Lemon of Orange" (Fox). Will be moderate around $4,500. Last week "Connecticut Yankee" (Fox) solid for $7,200.

Bijou (Fox) (1,536; 50)—"Painted Desert" (Pathe) and "Bachelor Apartment" (Radio). Nothing special and shapes as $4,000 this week. Last week "Seas Beneath" (Fox) and "Caught Cheating" (Tiff) drew a big $5,000.

NEW HIGHS POP IN BALTIMORE, STAN $34,000

Baltimore, April 14.

(Drawing Population, 850,000)

Town had its first film premiere in the Hollywood manner at the Stanley Sunday night when the lamps were turned on for "City Lights." Loew's city manager and staff worked for weeks in preparation and the results justified. Pictures of the crowd were taken and incorporated in the newsreel for the rest of the week. Local and out-of-town celebrities on hand for this reserved seat affair.

The Auditorium, after dropping out of the m. p. lineup for a week of legit, is back again. "The Millionaire" (WB) is here at $1 top. Hipp and Palace still dark, and chances are they won't be relighted before next season.

Many theatres running well, and in general it's the best post-Easter season in years. Town has two holdovers, an unusual situation here—"Connecticut Yankee" at the New, and "Frenchmen" at the uptown Metropolitan.

The Stanley looks headed for a new record. "City Lights" should hang up one. If it does it means a double-header for "Strangers May Kiss" last week, equalled the "Hollywood Revue" intake there, and that will mean the two biggest consecutive weeks in the history of the house.

Estimates for This Week

Stanley (Stanley - Crandall) — "City Lights" (UA) (3,600; 25-60). Off to biggest Sunday midnight start ever known here; looks headed for house record at say $34,000. "Strangers May Kiss" (M-G) last week did very big, $33,000.

Century (Loew)—"Skippy" (Par) (3,200; 25-60). Looks like a good week, juvenile draw predominating; should get $19,000. "Tailor Made Man" (M-G) last week shared popularity with Ted Lewis band; holiday week helped and gross a house record at $29,000.

New (M. Mechanic)—"Connecticut Yankee" (Fox) (1,400; 25-50). Headed for good holdover week, and will mean best fortnight at this house in some time, maybe $9,500, against stiff opposition. Opening week was excellent at $14,000.

Keith's (Schanbergers)—"Man of the World" (Par) (2,500; 25-50). Okay at around $11,000. "Kept Husbands" (Radio) last week pretty fair on $10,000.

Rivoli (Wilson Amus. Co.)—"Drums of Jeopardy" (2,000; 25-60). Won't top $7,200. "Single Sin," last week and despite holiday only $6,800.

Valencia (Loew-UA)—"Strangers May Kiss" (M-G) (1,500; 25-35). A wow last week at the Stanley and momentum should keep going to extent of about $4,500 at this elevator stand. "Right of Way" (FN) last week, a first-runner, got good $3,500, holiday aiding.

Parkway (Loew-UA) — "It's a Wise Child" (M-G) (1,000; 25-35). Davies following considerable and should get at least $5,000. "Dance, Fools, Dance" (M-G) last week oke for $5,000.

Metropolitan (Warner-Equity) — "50 Million Frenchmen" (FN) (1,300; 25-50). Holding over and should top $5,000. Opening week went to very good $6,600.

Auditorium (Schanbergers)—"The Millionaire" (M-G) (1,500; 35-$1). Back on a de luxe after a week out for legit, against powerful opposition, particularly at $1 top; Arliss following counted on; may be $9,000.

Indianapolis Won't Go for Dietrich; Lyric Big, $13,000

Indianapolis, April 14.

(Drawing Population, 450,000)

The lion's share of business is going to the Lyric this week with Moran and Mack topping the vaude bill.

Downtown houses feel the effect of spring weather and the theatres will have night baseball as competition again. This opposish is worrying the managers.

According to gossip the Indiana (Publix) will drop stage shows May 1 for the summer and the Circle will try double features.

Estimates for This Week

Indiana (Publix) (3,300; 35-50-65)—"Dishonored" (Par). Failed to develop a punch and below average at $17,000 this week.

Circle (Publix) (2,600; 25-40-50)—"Ten Cents a Dance" (Col). Not much attention because of sex ads, poor at $7,000.

Loew's Palace (Loew's) (2,800; 25-35-50) — "Tailor Made Man" (M-G). Average for Haines picture, $9,000.

Apollo (4th Ave.) (1,100; 25-35-50)—"Connecticut Yankee" (Fox). Cleaned around $11,000 last week; held over, ought to do $8,000 this week.

Lyric (4th Ave.) (2,000; 25-35-50)—"Lightning Flyer" (Col). Jimmie Hall, recent guest m. c. at the Indiana, in film, with Moran and Mack stage; ought to mount up around $13,000, best in many weeks.

Ohio (Publix) (1,400; 15-25)—"Fighting Caravans" (Par). Started off for about $1,800, not good for first run film downtown.

DOUBLE BILL SITUATIONS

Philly's Ups and Downs

Circus Stage Show Will Give Mastbaum $57,000—2 Films Yanked—Fox, $28,000

Philadelphia, April 14.

After one of the poorest Easter week showings Philly has had in recent years a general improvement is expected in a majority of the downtown houses this week. But two got away to such bad starts as to necessitate the quick yanking of films.

The Mastbaum is one house, at least, that is due to go into high after several rather disappointing weeks. With billing that parallels the blurbs of the big top, advertising a "mammoth, colossal circus" including "clowns, acrobats, elephants, horses, freaks," etc., and the film feature, "Cracked Nuts," Philly's biggest picture house indicates a week at better than $57,000 which would mean a $14,000 jump over last week, and the best in some time.

The Stanley also figures to take a leap with George Arliss' "The Millionaire," which won glowing notices and looks good for $18,000, a gain of six grand from last week's very poor figure. "Connecticut Yankee" will show a gain for the Fox, too. Comedy ought to get $28,000.

Keith's figures for around $15,000 in the second week of "Dishonored" which will be okay. The Earle looks like about $19,000 with "Kept Husbands" a little under last week.

The Stanton's on the other hand is a bloomer. "Woman Hungry" opened Friday and is being taken off after four days. The Karlton had an even worse break. "Misbehaving Ladies" opened Friday and lasted just one day, "Fifty Million Frenchmen" moving down from the Boyd to succeed. "Stepping Out" was not liked by the critics at the Boyd and is hardly likely to get a second week. This house has been going from bad to worse of late with no attractions rating holdovers.

Two legit houses which have been showing pictures are dark this week, the Chestnut and Erlanger.

Estimates for This Week

Mastbaum (4,800; 35-50-75)—"Cracked Nuts" (Radio). Wheeler-Woolsey picture perhaps the least of the program's drawing power; house using circus methods with a stage bill that has animals, aerialists and clowns and making a big play for the kids; very heavy and should hit $57,000 this week. "Tailor Made Man" (M-G) disappointed last week on $43,000.

Fox (3,000; 35-50-75)—"Connecticut Yankee" (Fox). Started well and maybe $28,000. "Body and Soul" (Fox) didn't hold up as well as hoped last week, $26,000.

Earle (2,000; 25-65)—"Kept Husbands" (Radio). Dorothy Mackaill picture plus usual stage show indicates about $19,000, a little under normal. "Single Sin" (Tiff) got $20,000 last week.

Stanley (3,700; 35-50-75)—"The Millionaire" (WB). Arliss picture looks most promising; should get $18,000. "Prodigal" took (M-G) terrific dive last week after good opening; only $12,500.

Keith's (1,800; 35-50-75)—"Dishonored" (Par). Held for second week and looks like $14,000 or $15,000. Got $21,000 last week.

Boyd (2,400; 35-50-75)—"Stepping Out" (M-G). Doesn't look very hot, maybe about $14,000. "Fifty Million Frenchmen" (WB) was off last week, $12,500.

Stanton (1,700; 25-65)—"Woman Hungry" (FN). Not so forte and out after four days on about $4,000; "Lonely Wives" (Pathe) succeeds. "Last Parade" (Col) got $7,500 last week.

Karlton (1,000; 50)—"Misbehaving Ladies" (FN). Another bloomer and lasted just one day; "Fifty Million Frenchmen," last week at the Boyd, succeeding. "Strangers May Kiss" (M-G) claimed $8,000 in second week but that looks high by about a grand, very good, however.

Arcadia (600; 50)—"Honor Among Lovers" (Par). Will do about $3,500. "Stolen Heaven" (Par), got $5,000 last week.

"Intelligent Economy"

Sam Katz has sent out a form letter to all district house managers in the field to plan intelligent economy.

Closer knowledge of both theatre, conditions and territory is one of the suggestions made to lay the foundation for saving.

8 ACTS NAIL TACOMA

Orpheum Up to $7,500—$3,600 for "Dishonored"

Tacoma, April 14.

(Drawing Population, 125,000)

Slightly improved pace since Easter with fair shows the rule this week.

Orpheum vaude pickup is really great for the eight act shows. Split policy fair at Broadway.

Estimates for This Week

Broadway (Fox) (1,500; 25-40-50)—"Tailor Made Man (M-G) and "Unfaithful" (Par). Clicking for one of best recent weeks at around $6,300.

Orpheum (RKO) (1,500; 25-35-50) "Misbehaving Lady" (FN). First half with eight acts vaude great; "Bachelor Apartments" (Radio-Orpheum). Will do sweet $7,500.

Blue Mouse (Hamrick) (650; 25-35-50)—"Reaching for Moon" (UA). Second week and to fair $2,800.

Rialto (Fox) (1,250; 25-35)—"Dishonored" (Par). Going at nice clip and figures to do about $3,600; good.

MINN. SPRINTS, ACE FLIRTING WITH $30,000

Minneapolis, April 14.

(Drawing Population, 500,000)

Leading loop showhouses are off to a better start this week than last, and hope is high in managerial breasts.

Given the advantage of a tremendous campaign, Duke Ellington's band packed 'em at the Minnesota on the opening days. "Man of the World" didn't hurt any, either, inasmuch as William Powell is considerable of a local card here, and it looks like a tip-top week.

The Orpheum, with "Subway Express on the screen, seems set for a fairly prosperous seven days. Good exploitation also aroused curiosity over the local screen debut of Elissa Landi, and the State had a good opening for "Body and Soul."

All the aforementioned pictures, however, received but lukewarm praise from the critics, besides which there is premature summery weather.

A surprise last week was the complete collapse the last half of the third and final week of "City Lights" at the Seventh Street. Chaplin film bowed out to the slimmest kind of takings.

Estimates for This Week

Minnesota (Publix) (4,200; 75), "Man of the World" (Par) and Duke Ellington's band. Powell a draw and picture moderately well received; with fine exploitation campaign a factor, Ellington drew 'em in heavily; may reach $30,000, very good. Last week, "Dishonored" (Par) and Publix unit, $23,300, pretty good.

State (Publix) (2,200; 60), "Body and Soul" (Fox). Exploitation effective in piquing interest on Elissa Landi, new star; ought to hit around $6,500, fair. Last week, "Parlor, Bedroom and Bath" (M-G), about $7,500, fair.

Orpheum (RKO) (2,890; 50), "Subway Express" (Col) and vaude. Picture oke and vaude winning favor; about $13,000 expected, pretty good. Last week, "Laugh and Get Rich" (Radio) and good vaude for $11,000, fair.

Seventh Street (RKO) (1,400; 50), "Painted Desert" (Pathe). Lacked femme lure and will do well to reach $4,500, mediocre. Last week, "City Lights" (UA), in third and final week, about $4,000; poor after big first and fair second week.

Lyric (Publix) (1,200; 40), "Seas Beneath" (Fox). Just another picture which may cop $3,500, poor. Last week, "Finn and Hattie" (Par), about $3,600, also poor.

Aster (Publix) (900; 35), "Men Call It Love" (M-G). Ought to do about $2,500, pretty good. Last week, "Woman Hungry" (FN), about $2,000, poor.

Grand (Publix) (1,100; 35), "Lady Lies" (Swedish picture), first run, first half; "Dracula" (U), second half, second loop run. Should reach $2,500, good. Last week, "Easiest Way" (M-G) first half, "Dance, Fools, Dance" second half; second loop runs. Around $2,300, good.

NOT FOR CLASS A; OTHER SPOTS?

Double Feature Programs Receiving Plenty of Opinions and Comment in Trade—Publix Experience Not Satisfactory So Far—Product Quality Brought It About

STAGE SHOW SOLUTION

Efficacy of double features as the open sesame to better business, partiularly in Class A theatres, is seriously doubted within better informed theatre, distribution and booking departments, after a recent flurry of the policy and the threat that came with it through Publix's sudden conversion of several de luxe operations over to double-billing.

Seeing too much red in various situations, Publix installed the double policy in its de luxe houses in Toledo, Birmingham, Atlanta and Knoxville as an experiment. A few weeks has about convinced the biggest of chains that two features at a lower price in Class A houses is no better, if as good, as a single feature or feature and stage show, as formerly. Likelihood of Publix reverting to stage shows in those spots is declared from within as more than a probability.

Of the Class A's in Publix double billing at a low admission scale, only Birmingham has shown improvement over previous grosses. That house is now doing around $10,000 and $11,000, where the previous policy returned around $9,000 and $10,000.

In the other Publix de luxers now double-billing, there is no improvement. Toledo, with stage units, averaged from $18,000. It now is

(Continued on page 32)

FRISCO IS BECALMED; WARFIELD BEST, $25,000

San Francisco, April 14.

With one exception grosses among the downtown houses this week started at a pace indicating barely normal takings.

Fox is off heavily as compared with the previous week, while Warfield is the lone exception, offering "Wise Child."

Estimates for This Week

Fox (5,000; 50-65-75-$1), "Charlie Chan" (Fox). Opened lightly and not much hope of a build; lucky if over $30,000. Last week, "Strangers May Kiss" (M-G) held smash pace, finishing at $50,000.

Warfield (Fox) (2,672; 50-65-90), "It's a Wise Child" (M-G). Clicked from jump; should do easy $25,000, good. Last week, "Gentleman's Fate" (M-G) went to $22,000.

Paramount (Fox), "Dishonored (Par). Probably will get $20,000, okay. Last week, "Skippy" (Par) very heavy at matinees but disappointing nights, $19,000.

California (Fox) (2,200; 35-50-65-$1), "Strangers May Kiss" (M-G). Moved down from Fox, hitting average pace here for maybe $10,000. Last week, "June Moon (Par) went to pieces after fair start, $6,500.

Orpheum (RKO) (2,270; 35-50-65), "Ten Cents a Dance" (Col). About average for fair $14,000. Last week, second of "Dracula" (U), $11,000, okay.

Golden Gate (RKO) (2,485; 30-40-50-65), "Misbehaving Ladies" (FN). Lighter than usual and indicates $15,500. Last week, "Bachelor Apartment" (Radio) very good at $16,500.

Warners (WB) (1,365; 30-50-60), "Kiss Me Again" (WB). Will be below average at $8,000. Last week, "Divorce Among Friends" (WB) laid an egg and yanked to close under $8,000.

B'way's Punch Film Barrage, "Yank"—"Kiss"—Arliss Will Roll Up $250,000 This Week

Broadway caught spring and a flock of sweet film product all at once this week. It's all a bit bewildering to the peasantry but they're not neglecting those theatres which have on their shingles enticing reasons for spending an hour or two indoors of an afternoon or evening.

Three examples are sufficient—"Connecticut Yankee," "Strangers May Kiss" and "The Millionaire." Between them this trio will likely push together a mid-April budget of $250,000, which is sweet music to any picture man's ear. If you want to count the strength in some of the holdover films, a $2 smash and a first grind run of a former twice daily exhibit, that quarter of a million can easily become $415,000 divided among seven theatres—which isn't bad either.

The Roxy and Capitol will nab the major portion of these totals on the strength of respective $110,000 and $100,000 grosses. Both stand a chance to better but the warm weather may also hold either a bit shy, but not much, from clicking off such sums. The sun has been out since Wednesday (8) and it's really been warm, with matinees not too brisk.

Then there's the fact that the Warner outfit is going to open the Hollywood again with "Svengali" late this month, but to compensate may close the Warner which has not been happy of late with its grind policy. In general the situation is a healthy spring stimulation. The boys only hope that it lasts while conceding that the present crop of features is too high-powered to permit expectations of a steady run of such calibre. However, the fans are currently having a time of it making the rounds, and it's great while it lasts.

At the Paramount "Skippy" (Par), doing a holdover, looks to reach around $58,000. That's okay but shows a drop from last week's $72,500 for the picture's initial seven-day ride, which wasn't what was hoped for. If kids built up this gross during Easter Week, they also held it from growing bigger. Hundreds sat to see the film twice. Few films have ever gotten the favorable word-of-mouth this one has extracted from the Broadway bunch.

Third week of "Finger Points" is down to around $18,000 at the Strand. This house will experiment with Broadway psychology beginning Thursday night (16) when Frank Fay opens a personal appearance engagement simultaneous with the showing of "God's Gift to Women" (WB), in which he appears. This is Jack Warner's idea, and Fay is hurrying by plane. He was at this house in its old stage policy days.

Estimates for This Week

Astor (1,120; $1-$2)—"Trader Horn" (M-G) (11th week). Holding up well at $18,000 as currently quoted.

Capitol (4,620; 25-85-$1.50)—"Strangers May Kiss" (M-G). A real wallop which may touch or edge past $100,000 for second or third time in history of house; theatre counting on $105,000; obviously holds over. Last week $54,100 for 'Parlor, Bedroom and Bath" (M-G) just fair.

Cohan (1,395; 50-$1)—"City Lights" (UA) (10th week). Around $23,000 this week as bottom has dropped out; drawing towards the close of a happy engagement; run scheduled to end around May 1; last week around $32,000; mezzanine level now reduced to 50 cents from $1.

Central (916; $1-$2)—"Dirigible" (Col). This special in for four weeks but may hold longer; got $19,500 on first Monday to Sunday week.

Globe (1,065; $1-$2)—"Cracked Nuts" (Radio). Swinging into a second week may hit $13,000, light. Held over on $18,000, also light.

Mayfair (2,200; 40-$1)—"Cimarron" (Radio) (2d week). Western enters its second week set to do around $30,000. Last week, first pop run on the Stem, close to $39,000; being held for third week.

Paramount (3,664; 65-85-$1)—"Skippy" (Par). On second week may do around $58,000, good. First week $72,400. Held from higher total by juvenile prices and kids sticking for extra shows; tremendous word-of-mouth and all of it favorable.

Rialto (2,000; 40-65-85-$1)—"Reaching for Moon" (UA). Fairbanks feature will almost cut in half this week for around $23,000. Last week $42,700.

Rivoli (2,200; 40-65-85-$1)—"Front Page" (UA) (4th week). Still strong and looks to hang on; probably $31,000 currently after last week's $43,000, splendid.

Roxy (6,200; 50-75-$1.50)—"Connecticut Yankee" (Fox). Riding high for near $110,000, originally slated for holdover but warm weather and general analysis of holdover conditions shook management for a change of plan. Last week $96,000 for "Three Rogues" (Fox) good.

Strand (2,900; 25-50-75)—"Finger Points" (FN) (3d week). Limping after two good weeks and currently due for around $18,000. Last week, $27,000, good.

Warners (1,100; 50-75)—"Naughty Flirt" (FN). House hanging around $6,000 or less weekly; house may close when Warner's Hollywood reopens with "Svengali" (WB) on grind latter part of this month.

Winter Garden (1,418; 35-85-$1)—"The Millionaire" (WB) (1st week). George Arliss drawing plenty and will finish first full week to around $39,000, big.

'PAGE' O. K. IN N. O.—POINTS FOR $16,000

New Orleans, April 14.

(Drawing Population, 500,000)

Business evenly divided currently with "Front Page topping the list at the Saenger.

Estimates For This Week

Saenger (3,568; 65)—"Front Page" (UA). Looks around $16,000; okay. Last week Norma Shearer only went to $19,000; tremendous start but surprisingly fell down later; heavy matinees but nights light; figure very good tho.

Loews State (3,218; 60)—"Finger Points" (RKO). Another newspaper story running along at a pace that spells around $11,000; all right. Last week "Tailor Made Man" (M-G) same figure.

Orpheum (2,400; 60)—"Dracula" (U). Has picked up biz at this RKO house which has been dropping; should do around $10,000. Last week "Laugh and Get Rich" (Radio) but $8,000.

Strand (1,800; 50)—"Kiki" (UA). May reach fair $3,500. Last week "Charlie Chan" (Fox) got $3,400.

Tudor (800;50)—"It's a Wise Child" (M-G). Will be lucky to get $2,500 even with reduced price to 35c for spring and summer. Last week "Birth of a Nation" $4,000, good.

'YANK' $20,000 IN K. C., 'DISHONORED' $15,000

Kansas City, April 14.

Only three new pictures this week as "Skippy" was sent from the Newman to the Royal to continue.

At Loew's Midland "Connecticut Yankee" had long lines in front of the house again. The Newman and "Dishonored" got a good break from the "Journal-Post," which has been running the story as a serial for weeks.

Estimates For This Week

Loew's Midland (4,000; 25-50)—"Connecticut Yankee" (Fox). Started great with lines at times; should hit $20,000. Last week "Strangers May Kiss" (M-G) $23,000.

Mainstreet (3,200; 25-35-50-60)—"Subway Express" and vaude. Fast moving thriller which suited; will probably get $17,500. Last week "Laugh and Get Rich" (Radio) $17,000.

Newman (1,890; 25-35-50-60)—"Dishonored" (Par). Picture and star given clever publicity; looks like around $15,000. Last week "Skippy" (Par) $16,200.

Royal (840; 25-50)—"Skippy" (Par). Continuation of picture's first run; should get $3,500. Last week "June Moon" (Par) $3,800.

"Wives'" $25,000, "Skippy's" H. O. and "Cim" at Pan L. A.'s Are Best—"Dirigible" Slow at $1.50

Los Angeles, April 14.

Post holiday trade was regarded as disappointing considering the healthy pace during Lent and Easter Week. No wow grosses this week, either, but trade reasonably steady.

"Cimarron" on $15,000 at the Pantages is a sample of extraordinarily good trade. "Skippy" and $17,000 on its holdover week at the Paramount is not to be deprecated, while the $25,000 pace of "Doctors' Wives" (Fox) at the State is tip-top. Another strong Fox entry is "Connecticut Yankee' (Fox) which grossed over $21,000 on its initial week at the Criterion and will only drop four grand the current week.

Some disappointers, though. "Dirigible's" $17,000 for its first six days at the Chinese, including $5,400 on its $5 premiere, is very weak. The RKO and Orpheum shows also reacted at the gate.

"Front Page" (UA) opens Wednesday (15) sans any premiere ballyhoo, and whether or not this strong picture does biz will determine the United Artists on a future stage policy. Ed Smith, Publix operator here, has already recommended stage trimmings for the current straight policy.

Estimates for This Week

Boulevard (Fox) (2,164; 35-60), "Min and Bill" (M-G). Jumped up to $3,400. Last week "Easiest Way" (M-G), $2,100.

Carthay Circle (Fox) (1,500; 50-$1.50), "Strangers May Kiss" (M-G) (5th, final week). Slipped badly to $10,400 in final week. "Seed" opens Friday (17).

Chinese (Fox) (2,028; 50-$1.50), "Dirigible" (Col) (1st week). Under $17,000, a poor six days' start, of which $5,400 was premiere gross at $5 scale; conflicting alibis between studio and theatre criticising type of campaign used.

Criterion (Fox) (1,600; 35-65), "Connecticut Yankee" (Fox) (2d week). May better $17,000; over $20,000 on first week, creating comment why Rogers comedy was not booked at Carthay as originally planned.

Egyptian (UA-Fox) (1,800; 40-65), "New Moon" (M-G). Dropped $3,000 under last week's $4,000 for "Min and Bill" (M-G).

Orpheum (2,270; 35-85), "Ten Cents a Dance" (Col). At $12,000 this is first time house is in red since new stage policy; poor show blamed. "Dracula's" holdover last week, $13,000, fair.

Pantages (Fox) (2,700; 20-40-65-90), "Cimarron" (Radio). Best biz here in long time at $15,000. Last week "Unfaithful" (Par) over $12,000.

Paramount (Publix) (3,595; 35-$1), "Skippy" (Par) (2d, final week). Ran two weeks, grossing $25,000 last and $17,000 this week; plenty okay with elimination of Publix units reducing house nut $3,000.

RKO (2,950; 30-65), "Virtuous Husband." Will just make the barrier at $13,300; bad drop since last week's $16,000 for "Bachelor's Apartment" (Radio).

State (Loew-Fox) (2,024; 35-$1), "Doctors' Wives" (Fox). Swell pace at $25,000. Last week "The Prodigal" (M-G) went under $24,000.

United Artists (Pub-UA) (2,100; 35-$1), "Kiki" (UA) (2d, final week). Under $4,000 final four days; first full week, $9,300. "Front Page" (UA) opens tomorrow (15).

Downtown (WB) (1,800; 30-75), "50 Million Frenchmen" (WB). Looks to go around $13,000. Last week "My Past" (WB) $12,500.

Hollywood (WB) (2,756; 35-75), "50 Million Frenchmen" (WB). Current at $13,000. Last week "My Past" (WB) about $12,500, too.

$1 FOR CHAPLIN TOO HIGH—NEWARK FAIR

Newark, April 14.

(Drawing Population, 850,000)

Too good weather is hurting matinees, but a generally nice week is expected. Mosque is now running a dual feature policy with cheaper prices.

Chaplin is holding over, as is "Cimarron," but "City Lights" got nowhere at the Shubert because of the $1 top. Price dropped to 75 cents for record week, but it looks too late now.

Estimates for This Week

Branford (WB) (2,350; 25-40-50-65)—"Reaching for Moon" (UA) and stage show. May get to $23,000; new m.c. seems to be over. Last week "50 Million Frenchmen" (WB) nearly $22,000.

Little (Newark M. P. Guild) (299; 30-60) — "Lumpenball." American premiere may reach $1,500. Last week "Zwei Welter" (B-I) fine with over $2,000.

Loew's State (2,800; 30-50)—"Unfaithful" (Par) and vaude. Good opening presages $19,000. Last week "Easiest Way" (M-G) did well enough on $18,000.

Mosque (WB) (3,281; 25-40)—"Misbehaving Ladies" (WB) and "Seas Beneath" (Fox). New double feature policy looks like $6,000. Last week "Truth About Youth" (FN) at higher scale did the same; house double featuring because Capitol remaining closed for summer, due to recent fire.

Proctor's (RKO) (2,650; 25-40-50-60)—"Cimarron" (Radio) and vaude on second week will do well with $16,000. Last week same film $22,000.

Terminal (Fox) (1,900; 25-50)—"Mr Lemon of Orange" (Fox). Aiming at $6,500. Last week "Charlie Chan" (Fox) not quite $7,000.

Laugh Week Gets Over In Topeka for $4,200

Topeka, April 14.

Just about everything clicked last week. This despite the first break of spring weather, which usually sends theatre patrons everywhere except the theatres.

Chief feature was the success of "Laugh Week" at the Jayhawk. Feature comedies on each of the three-day bills, though the managers are rather inclined to give the "Patrons and Players Week" some of the credit for the turnout at the box offices.

Estimates for Last Week

Grand (1,400; 50) (Fox), "Strangers May Kiss" (M-G). Though panned for being anything except the book, $3,700 very good.

Jayhawk (1,500; 50) (Fox), "Mr. Lemon of Orange" (Fox). First three days brought out the laughter-loving for El Brendel and $2,000, excellent first half business; "Parlor, Bedroom and Bath" (M-G), though seen here in various guises several times, surprised by boosting week's total to $4,200, making it a very good "Laugh Week."

Novelty (1,200; 35)(Fox) "Doctors' Wives" (Fox). Got break of a special feature with local angle in newspapers and pulled good notices; totaled almost $800, big for first three days at this house. "One Night at Susie's" (FN) didn't click quite as well, but with the two big days, Friday and Saturday, total almost reached $1,500, okay.

MAJESTIC'S DUAL BILL AT $13,000 CLIP—PROV.

Providence, April 14.

While no upsets are expected this week, most of the houses seem headed for exceptional good grosses. Film fare rates highly all around.

Majestic is pacing ahead with a twin feature bill and "Little Caesar" has been brought back to Fay's with Roscoe Ails on stage for a nifty boxoffice combination.

Estimates for This Week

Majestic (2,200; 15-50) "Illicit" (FN) and "Naughty Flirt" (FN). House now playing twin-feature bills to advantage nearly every week; mixed comment on this one because of weakness in "Flirt," first feature looks strong enough to pull through to fine $13,000. "Body and Soul" (Fox) and "Don't Bet on Women" (Fox), last week, slumped to $9,500.

Loew's State (3,500; 20-50-75) "Tailor Made Man" (M-G). Wisecracking Haines has an edge in this town; should slick for good $16,000. "Strangers May Kiss" (M-G) last week big at $24,200.

Albee (RKO) (2,500; 15-50) "Bachelor Apartments" Radio). Moving along weakly but may build to $7,200, low. Last week "Laff and Get Rich" (Radio) also anemic on $5,200, too low.

Paramount (2,200; 15-50) "Dishonored" (Par). Has the earmarks despite mixed opinions; may hit $11,000. "Skippy" (Par) last week enjoyed packed matinees for $10,400.

Victory (RKO) (1,600; 15-50) "Bad Sister" (U). Opened Thursday; title and catchy ads piling business with slump indicated for a fair $5,500. "Conquering Horde" (Par) last week so-so at $4,300.

Fay's (1,600; 15-50) "Little Caesar" (FN) and vaude. Gangster picture played here by Fay several weeks ago but brought back because of top-heavy vaude bill; toss-up which is bringing in most business; will easily do very good $7,000. Last week "Father's Son" (FN) and Leon Janney, juvenile star of feature, on stage helped for good $7,500.

What Service!

A theatre patron of a Broadway house became over-heated from nearby speak vinegar, so the manager placed him in charge of a colored porter. The two locked arms and walked up and down Broadway.

A half hour later they returned to the theatre with the porter staggering worse than his charge.

Penn's $30,500 Shines—Ignore Chance Wk. Try

Pittsburgh, April 14.

(Drawing Population, 1,000,000)

A heavy downpour opening day, coupled with a scarcity of good product, found half empty houses along the main stem over weekend with one exception. Swimming upstream was the Penn and "Strangers May Kiss" where it looks like $30,500, the best in some months. Film drew mixed notices but with the star always a local draw the picture may even go beyond that figure.

A weak $21,000 is indicated for the Stanley where "Take A Chance" week is being pulled in connection with "Mr. Lemon of Orange." Covering up that title isn't bad, but the fans aren't going for the mystery stuff the way they once did. "Kiki" is doing nothing at the Aldine.

"Bad Sister" at both the Enright and Davis, former house fortified by stage show and Don Bestor's KDKA band, is expected to hit $11,000 or more chiefly on strength of the stage draw.

Town's only $1.50 picture, "Trader Horn" at the Nixon, doing acceptably, getting close to $15,000 on first week and sale predicts $11,000 or so for the second and final week.

Estimates for This Week

Aldine (Loew) (1,900; 15-25-35-50)—"Kiki" (UA). Pickford slapstick not so well liked; a current weak $5,000, if that. Last week "Parlor, Bedroom and Bath" (MG) about same.

Davis (WB) (1,850; 15-25-35-50)—"Bad Sister" (U). Not much pull although a generally satisfactory little film which got excellent notices; cast newcomers, however, hardly expected to bring 'em in; won't better $4,800, not so forte. Last week "Hot Heiress" (FN) bad ata $4,000.

Enright (WB) (3,700; 25-35-40-60)—"Bad Sister" (U) and stage show. Don Bestor's KDKA band, big recently at the Stanley and in various WB suburban houses, bolstering picture; combination should result in nice $11,000. Last week "Hot Heiress" (FN) about $9,900.

Fulton (Shea-Behman) (1,750; 10-15-25-35-50)—"It Pays to Advertise" (Par). In for four days only due to holding "Skippy" over weekend; just a filler to get $2,800 for abbreviated session. "Skippy (Par) last week great at slightly above $10,000 for eight days.

Harris (WB) (1,800; 10-15-20-25-40)—"Girls Demand Excitement" (Fox) and "Ridin' Fool." Combination of collegiate comedy and western typical Diamond street double feature; should better $3,600, okay. Last week "Dracula" (U) nice at $3,500, downtown second run.

Nixon (Erlanger) (2,183; 50-75-$1-$1.50)—"Trader Horn" (MG). Road show picture primarily to exploit picture for subsequent runs; doing fairly well although not near capacity; warm spell hurting some; second and last week looks like $11,000 or so. Last week around $15,000.

Penn (Loew-UA) (3,300; 25-35-60-75)—"Strangers May Kiss" (MG) and stage show. Town's only pip and should go $30,500 or better. Last week "Dishonored" (Par) tumbled to $25,750 after good beginning.

Sheridan Square (RKO) (1,800; 10-15-25-35-50)—"It Pays to Advertise" (Par). Like Fulton, in as four day filler due to concurrent h.o. of "Skippy" for second weekend; $2,000 at most for this one on short run. "Skippy" (Par) last week great at around $7,200 for eight days.

Stanley (WB) (3,600; 25-35-60)—"Mr. Lemon of Orange" (Fox) and stage show. No billing as it's "Take A Chance Week"; off to poor start and will do well to get $21,000, not so good here. Last week "Ten Cents A Dance" (Col) around $23,000.

Warner (WB) (2,000; 25-35-60)—"Beau Ideal" (RKO). Foreign legion stuff pretty well washed up locally; not more than an ordinary $8,750 indicated; Sunday midnite openers usually capacity, helping. Last week "Fifty Million Frenchmen" (WB) off at $7,700.

Comparative Grosses for March

Table of grosses during March for towns and houses listed as previously reported weekly. Where title and gross of picture omitted, frequently is "sex" film or picture played in "sex" film style for that week.

NEW YORK

	March 7	March 14	March 21	March 28
CAPITOL High..$109,286 Low.. 30,000	"Easiest Way" $59,900 (2d week) Stage Show	"Great Meadow" $49,789	"Dance Fools" $79,400 (1st week)	"Dance Fools" $59,200 (2d week)
PARA-MOUNT High..$95,000 Low... 49,100	"Unfaithful" $64,800. Stage Show	"June Moon" $57,000	"Man of World" $62,300	"Conquering Horde" $61,000
ROXY High..$173,658 Low. 45,000	"Don't Bet on Women" $72,000 Stage Show	"Body and Soul" $102,000	"Charlie Chan" $81,200	"Mr. Lemon" $72,000
STRAND High..$75,800 Low... 12,000	"10c Dance" $31,200 All Sound	"Hot Heiress" $12,200	"Woman Hungry" $12,000 (New Low)	"Finger Points" $37,000

CHICAGO

	March 7	March 14	March 21	March 28
CHICAGO High..$71,300 Low... 33,000	"June Moon" $44,600 Stage Show	"Unfaithful" $48,700	"Man of World" $45,900	"Honor Lovers" $40,800
McVICKER'S High..$53,000 Low... 13,000	"East Lynne" $31,000 (1st week)	"East Lynne" $22,100 (2d week)	"East Lynne" $20,400 (3d week)	"Conn. Yankee" $31,600
STATE LAKE High..$45,300 Low... 14,300	"Millie" $21,000 (1st week)	"Millie" $20,300 (2d week)	"Dracula" $39,800 (1st week)	"Dracula" $25,800 (8 days) (2d week)
ORIENTAL High..$52,500 Low... 20,000	"Body and Soul" $34,900 Stage Show	"Frenchmen" $42,200	"Charlie Chan" $27,300	"Wise Child" $30,500
ROOSE-VELT High..$36,500 Low... 8,500	"Fighting Caravans" $9,000 (2d week)	"Kismet" $11,100	"Parlor, Bath" $16,400	"Conquering Horde" $12,000
UNITED ARTISTS High..$44,000 Low... 10,700	"Reaching for Moon" $11,000 (3d week)	"City Lights" $44,000 (1st week) (Record)	"City Lights" $36,700 (2d week)	"City Lights" $22,900 (3d week)

LOS ANGELES

	March 7	March 14	March 21	March 28
EGYPTIAN High..$14,000 Low... 2,800	"Bachelor Father" $4,200	"Stolen Heaven" $3,300	"Don't Bet Women" $3,300	"Easiest Way" $3,200
LOEW'S STATE High..$48,000 Low... 15,600	"Min and Bill" $28,700 Stage Show	"Body and Soul" $16,200	"Parlor, Bath" $17,600	"Seas Beneath" $15,600 (New Low)
PARA-MOUNT High..$57,800 Low... 12,000	"Unfaithful" $25,000 (1st week) Stage Show	"Unfaithful" $12,000 (2d week) (New Low)	"Morocco" $18,500	"Man of World" $26,000
UNITED ARTISTS High..$38,700 Low... 3,000	"Reaching for Moon" $17,000 (1st week)	"Reaching for Moon" $10,000 (2d week)	"Conquering Horde" $5,500	"It Pays to Advertise" $3,000 (New Low)
WARNERS' DOWN-TOWN High..$38,800 Low... 8,000	"Captain Applejack" $8,000 (New Low)	"Sit Tight" $13,000	"Widow Chicago" $11,000	"My Past" $13,000
WARNERS' HOLLY-WOOD High..$37,300 Low... 7,500	"Viennese Nights" $12,300	"Sit Tight" $12,000	"Kiss Again" $12,000	"My Past" $12,600

BROOKLYN

	March 7	March 14	March 21	March 28
PARA-MOUNT High..$00,000 Low... 00,000	"Unfaithful" $46,100 Stage Show	"June Moon" $35,000	"Man of World" $40,900	"Dishonored" $40,700
FOX High..$00,000 Low... 00,000	"East Lynne" $33,820 Vaude	"Don't Bet Women" $35,000	"Body and Soul" $35,000	"Charlie Chan" $32,000
STRAND High..$00,000 Low... 00,000	"Father's Son" $15,000	"Sit Tight" $17,800	"Hot Heiress" $11,000	"My Past" $12,000
METRO-POLITAN High..$00,000 Low... 00,000	"New Moon" $21,000 Vaude	"Heavenly Night" $23,000	"Easiest Way" $22,000	"Great Meadow" $14,000
ALBEE High..$00,000 Low... 00,000	"Last Parade" $25,000 Vaude	"10c Dance" $33,000	"Kept Husbands" $23,700	"Office Doors" $22,000

MINNEAPOLIS

	March 7	March 14	March 21	March 28
MINNE-SOTA High..$45,200 Low... 17,000	"Illicit" $24,000 Stage Show	"Unfaithful" $21,000	"Honor Lovers" $22,000	"Conn. Yankee" $35,000
STATE High..$28,000 Low... 3,000	"Rango" $6,700	"Scandal Sheet" $9,200	"Gentleman's Fate" $5,000	"My Past" $6,500
RKO ORPHEUM High..$25,000 Low... 5,000	"Last Parade" $14,000 Vaude	"Lonely Wives" $17,000	"10c Dance" $12,000	"Office Doors" $13,000

BALTIMORE

	March 7	March 14	March 21	March 28
CENTURY High..$27,000 Low... 9,000	"Southerner" $21,000 Stage Show	"Conquering Horde" $17,000	"Wise Child" $23,500	"Gentleman's Fate" $21,500
STANLEY High..$33,500 Low... 11,000	"Reaching for Moon" $15,000	"Honor Lovers" $16,500	"Dance Fools" $20,000	"Father's Son" $15,500
VALENCIA High..$11,000 Low... 1,800	"Easiest Way" $2,800	"Devil to Pay" $2,800	"Reaching for Moon" $2,600	"Kiss Me Again" $3,000
KEITH'S High..$20,000 Low... 4,000	"Illicit" $14,000	"Unfaithful" $17,000 (1st week)	"Unfaithful" $12,000 (2d week)	"June Moon" $9,000

(Continued on page 14)

'BICYCLING' FINES OF $500

Fox Financing Interesting Film People, but Too Complicated for Most—Little Market Change on Wk.

Fox financing of the past week and to be completed today (15) held the entire interest of the picture business. To the majority of the non-experts on stock and bond manipulation, the development as daily reported seemed too complicated for quick comprehension. The amounts rolling off in the Fox figures of millions had most of the crowd gasping in times like these, to see a flotation at $75,000,000 pushed up and over.

Yesterday (Tuesday) amusements again sagged, closing at around their lows of last week. Two or three even dipped lower, Par closing at 41, Fox, 23½; and Loew's, 51½. The rest of the market in main also off.

Impression among the picture people was that Fox through General Theatres (both Harley L. Clarke's) shifting its heavy Loew stock holdings into a holding company, called the Film Securities Company, (of Del.) presaged the long reported joint operation of Fox and Loew. There has been no confirmation of this surmise. Some time ago such a project when broached carried Nick Schenck as possibly heading a mutually operated combination of the two companies, but Schenck is said to have since declared he is content to direct Loew's only.

With the passing of Fox's 660,000 shares of Loew's common to the holding company, along with the Fox West Coast properties in the same place, Fox Films is left with the Gaumont (British) stock, a minority share holding of the English theatre company amounting to 19 millions, and the Fox-Poli circuit of New England, reported carried on the Fox books at around 22 millions. English interests are reported negotiating for the Gaumont stock held by Fox. That is under its purchase price at present in the London quotations, as is the Loew stock over here.

In the transaction with Film Securities, Fox Films receives 28 millions received in cash and the 30 milions in Fox debentures placed for public sale through the Chase Bank group, financing the deal. Fox Films today will take up 55 millions of notes issued a year ago on this date, following the disposal of his Fox voting stock by William Fox to Clarke.

Fox common stock disclosed a drop total on the week ending Monday, but picked up from its low of 24 last week after the refinancing details had been announced. It closed Monday (13) around 26.

Otherwise, amusement stocks on the big board held within a small range during the week, acting mostly like the other industries in quotations. An oddity was the par on Radio Corp, and RKO at Monday's closing, both at 23⅛. Previously RKO had topped RCO once or twice.

Pathe's Redemption

Pathe bonds slipped back a couple of pegs but still at 86, a large advance since the RKO buy of the Pathe assets in Jan. Pathe, old company, is now in liquidation. Its annual meeting will be held this week, as a formality. Possible new officers will be elected, but the most work for them hereafter and the Pathe (old) board will be to convene now and then, to call in bonds from the current cash surplus. Meantime Pathe A is above 5 with the Pathe (old) common half of that.

Warners stepped up a bit during the week, closing Monday at 12½. It's understood an entirely erroneous report has been in circulation over WB seeking around 20 millions or so for product purposes. This is said to have been wholly in error, with WB not after any amount for that purpose.

Paramount has hung around 43/44, with what is admitted as a nice statement issued by Par for the first quarter.

Other stocks passed along without creating comment. That also takes in the Curb.

The big freak of all stock markets at present is Auburn (auto), a stock that closed at 294 Monday, with its low for this year 101. It is said that one operator downtown sold Auburn short, 30,000 shares, at 150. Story is that he doesn't know when he is going to be let out or at what price.

In "The House of Morgan," a book by Lewis Corey, is a paragraph relating to the panic of 1837, reading:

> The panic of 1837 was caused by frenzied speculation, unregulated industrial development and incompetent banking. Wildcat banks multiplied. Speculation dangerously inflated all sorts of values and the inevitable crash came, producing a large crop of business failures, wiping out savings and creating general unemployment and acute distress among the workers, particularly among the manufacturing districts.

Summary for week ending April 13:

STOCK EXCHANGE

1930-31 High	1930-31 Low	Sales	Issue and rate	High	Low	Last	Net Chge
..	..	100	American Seat (2)	7½	7½	7½	
27¾	7⅞	1,700	Consol. Film (2)	8¼	7⅞	8	— ¼
28¼	12½	1,100	Consol. Film pfd. (2)	17⅜	16¾	17	
255¼	142⅛	35,100	Eastman Kodak (8)	165	158¾	162	+ ¾
..	..	255,000	Fox, Class A (4)	34	24¼	26½	— 7
96¾	41¾	5,300	Loew (3)	54⅞	51⅝	54⅛	+1⅛
117⅞	85⅝	1,200	Do pref. (6½)	96½	96	96	— ½
15⅜	4⅛	500	Madison Sq. Garden	7	6¼	7	+ ½
77¼	34¾	35,000	Par-Pub. (4)	44¼	42¼	43⅝	+1
9	1½	2,600	Pathe Exchange	2½	2⅛	2⅛	— ¼
19¾	2⅞	5,500	Pathe, Class A	6¼	5⅝	5¾	— ¼
69⅝	11¾	492,500	Radio Corp	23¼	19⅝	23⅛	+1¼
50	14⅜	92,000	RKO	23⅛	20½	23⅛	+2
99⅞	60	20	Orpn. pref. (8)	67	66	66	—1
35	4⅛	1,500	Shubert	6	5½	5¾	— ¼
80¼	9¾	171,200	Warner Bros. (1)	12½	10⅛	12½	+1¼
CURB							
17⅜	2½	5,200	Fox	4⅞	4½	4¼	— ½
37¼	9⅝	11,150	Gen. Thea. Eq.	27	21⅞	24	—3
86½	5⅛	1,600	Technicolor	11	10¼	10⅝	— ⅝
BONDS							
106¼	50⅞	$210,000	Gen. The. Eq. 6's, '40	68	55	55	—9½
91	74	4,000	Keith 6's, '46	76	75	75	—1
139	96½	6,000	Loew 6's, '41	97½	97	97	
101½	79½	90,000	Do ex war	97½	96½	97¼	— ⅜
89	36	158,000	Pathe 7's, '37	89	85	86	—3
103¼	89	9,000	Par-Fam-Lasky 6's, '47	95	94¼	95	— ½
92½	15½	8,500	Shubert 6's	15½	15	15	— ½
74½	50	262,000	Warner Bros. 6½'s, '28	56	50¼	50	[illegible]

ISSUES IN OTHER MARKETS
All Quoted for Monday
Over the Counter, N. Y.
Produce Exchange, N. Y.

Quoted in Bid and Asked

Bid	Asked					
15½	16½	.....	Roxy, Class A (3.50)	..	..	..
¾	1¼	.....	Unit do, com	..	..	..
16	18	.....	Unit do, pf. 9A	..	..	..
1	3	.....	De Forest Phono	..	..	..

CHEATING EXHIBS MADE TO SETTLE

Copyright Bureau for Distribs Combing Country for Theatres Stealing Time on Pictures Beyond Contracted Date Without Making Return—Different from Percentage Chiseling

SID KENT SAYS—

Dallas, April 14.

Action of the Copyright Bureau according to indie exhibitors in the southwest, has resulted in fines to percentage accounts of from $500 upward each for alleged violations of contracts with exchanges. An estimate from exhib quarters says that around 75 accounts have been assessed fines mostly in Arkansas.

Exhibs are blaming distributors for their plight, claiming it has been a custom to play pictures an extra day to make the percentage, with approval of exchanges, but with latter now said to claim they have no connection with the Copyright Bureau and its work.

General attitude of film exchanges is a reluctance to discuss the Bureau representatives, but a warning has been given all small town operators to be on the lookout.

Distributor chieftains in New York home offices, while claiming the evil of gypping under percentage contracts through holding out on the film company has been more than cut in half, there is still a strong tendency by small accounts to cheat the distrib in another direction.

Where the check on percentage engagements and overages under contract has been materially tightened during the past six months through organization of the Federal Auditing Bureau system, the cannier of exhibs are trying to do it by bicycling film or on holdovers.

For many years the distribs have had trouble with theatres which held pictures longer than contracted for, or bicycled them to another house, distrib not getting any rental for the added playing time. Now and then exhibitors get away with this in small towns where the distrib cannot keep as close a check as desired and shipping regulations are not such that the gypping can be detected by the local exchange.

The Copyright Bureau, operating in the interest of the producer-distributors, has crews traveling in various parts of the country, policing the field with a view to ferreting out accounts that play pictures for an added day or more without paying rental or practice the bicycling evil, which is sending the film to another house, the latter paying no rental at all.

Where the distrib is gypped through no rental at all, either suits are started or fines levied. It is pointed the situation in the southwest, as reported by exhibs, resolves itself down to unwarranted and unknown (to N. Y. distribs) usage of prints without payment of rental to exchange or application for extended playing time.

Agreement

In many cases exchanges and exhibs get together, making an agreement to cover added playing time when the exhib asks for it, but if trouble arises over the checking of the date or the audits, if not checked, the exchanges give the account the benefit of the doubt.

Sidney R. Kent, speaking for Paramount, declares "we are very careful to give the exhib the benefit of the doubt where it appears we are not getting our share under percentage dates."

It is not customary to sue exhibitors or attempt to assess fines, where it is believed accounts are

(Continued on page 75)

Seven New Indie Producers Start on Coast in One Week; Double Features Responsible

Yesterday's Prices

STOCK EXCHANGE

	High.	Low.	Last.	Net Chg.
700 Cons. Film	8½	7¾	8	.....
2,200 East. Kod.	164¼	159¾	160	—2
16,200 Fox Cl. A.	23¾	22	23½	—3
6,000 Gen. Th.n.	10	8⅞	9	—1
5,900 Loew	54⅞	51	52¼	—1⅞
100 Mad. Sq.G.	7⅛	7	7	.....
32,000 Par-Pub.	43⅞	40½	41	—2⅞
3,500 Pathe Ex.	2½	2	2	— ⅛
800 Pathe A.	6	5½	5½	— ¼
53,100 Radio Cp.	23⅜	21½	21⅞	—1¼
20,300 RKO	23¼	21⅝	21⅝	—1⅝
200 Shubert	5¾	5¾	5¾	.....
20,800 Warn. Br.	12⅞	11⅝	11⅞	— ⅞
CURB				
300 Gen.Th.Eq	24	22	22	—2
200 Technicol.	10⅝	10½	10½	.....
BONDS				
$70,000 Warn. Br.	55	53¼	53¼	—1¾
33,000 Gen. Thea.	55½	54⅝	54⅝	—2
15,000 Par-Pub.	85½	84½	84⅝	— ½
2,000 Keith	75	75	75	.....
1,000 Loew	97	97	97	— ⅜
15,000 Pathe	86	85½	85½	— ½
5,000 P-F-L	94½	94	94	— ¾

PAR'S FIRST QUARTER PLEASING TO BANKERS

Net earnings of Paramount for the first quarter of 1931, ending March 31 are expected to reach around $3,400,000.

That's at the rate of $1.12 per common share for the 2,986,829 outstanding. While considerably less than the preceding quarter, the figure for the first quarter is considered in financial circles an unusually strong one in the face of general conditions and above expectations in this respect.

Incorporations

NEW YORK

Manhattan Theatre, Kingsbridge Theatre, Leemosh Theatre, U. S. Theatre; theatrical; Anne Eichel, Julc Cone, June K. Rothman. Filed by Nathan Burkan, New York.

Tuxedo Theatre, Manhattan, theatrical; Anne Eichel, Belle G. Blatow, June K. Rothman. Filed by Nathan Burkan, New York.

Progress Films, film brokerage; Betty J. Groman, Benjamin Hyman, Jack Cook. Filed by Maxwell G. Cutler, New York City.

Fenbel Theatre Corp., Rochester, theatrical; 20,000; Florence R. Belinson, Jacob Citelman, Mildred Merimsky. Filed by Jacob Gitelman, Rochester.

Cleo Theatres Corp., Manhattan, theatrical; Benjamin Rich, Louis Bierfass, Hattie Gold. Filed by Benjamin Rich, New York.

Harmony Theatre Corp., Kings; Edith Garner, Louis Titlebaum, Selma Rockmore. Filed by Benjamin Ammerman, Brooklyn.

Astro Amusement Corp., theatrical; Manhattan; $1,000; Ida Bruenn, Ida Cohen, William Nathan. Filed by Louis H. Levin, New York.

General Public Projector Corp., Manhattan, apparatus; F. W. Lehrich, A. K. Dobson, S. Silver. Filed by William B. Roulstone, New York.

Amber Ballroom, New York; John Clamser, David J. O'Connell, John J. Brosnahan. Filed by Kasden and Rosenthal, New York.

Radiocasting Service Corp., Manhattan, records; $5,000; Belle Teller, Philip Altman, Solomon Richter. Filed by Strelsin and Sorrin, New York.

Thirteen Fifty Southern Boulevard Corp., Manhattan, theatrical; 200 shares no par; Milton Rosenbloom, Eliz. A. Reilly, Etta Cahen. Filed by O'Brien, Malevinsky and Driscoll, New York.

Luxor Holding Corp., Manhattan, theatrical; David J. Hyman, Nathan Fried, Fannie Schechter. Filed by Charles Segal, New York.

V and D Productions, Manhattan, pictures, amusements; $10,000; Eddie Dowling, William T. Rutherford, A. I. McKay. Filed by Hulbert and Heermance, New York.

Falor Amusement Corp., Rochester, pictures, music, entertainment; $20,000; James G. Fater, Elmer M. Loritz, Jacob Gitelman. Filed by Jacob Gitelman, Rochester.

CALIFORNIA

Sacramento, April 14.

B. & E., Ltd, employment agency. Harry Edwards, Joyce Payne, Ralph H. Blum.

Associated Management, employment agency. Lillie J. Shadur, Will V. Jason, Schuyler Schenck, Arthur St. Claire.

Arthur MacArthur, employment agency. Arthur MacArthur, R. V. Barkalow, Stephen Bull.

South East Theatre Co. D. Rector, Herman Lewis, Wilma T. Hill.

Arlington Theatres. Charles Zaruba, Leo Zaruba, Paul Neuerburg, D. R. Hicks, H. H. Hicks.

Hollywood, April 14.

Seven new independent producing companies came out of their shells last week. All announced ambitious programs for the coming season.

Miracle Productions, headed by David Fisher and J. A. Graff, will make features for the state rights market.

Pioneer Pictures, operated by Sam Bercowitz, former indie distributor, will produce 12 westerns starring Norman Kerry and Kenneth Harlan.

Gus Hill Tieup

Bernard Levey Talking Pictures has a program of 12 features with a possible Tiffany release. Gus Hill, legit producer, is reported backing Levey.

Jack Nelson will produce two serials. First is "Tarzan the Terrible," by Edgar Rice Burroughs. Story is now running serially in Hearst papers.

Bud Barsky, who produced for Columbia and Tiffany, will make six features for state rights. He has taken over the old Marshall Neilan studios.

Coral Seas Productions plan three features to be made in the South Seas. Company will make its headquarters at Tec-Art studio.

Religious Features

Academy of Religious Arts is preparing a program of religious features for church distribution. First will be "The Life of David," with a $100,000 budget reported. Religious shorts also are contemplated. Production will be at Universal.

Impetus in independent production is due to a reported shortage in major productions for the coming year and in the cadaverous appetite of double feature houses.

One small producer who sticks to $16,000 westerns is getting his production cost out of three eastern circuits, which buy his pictures to fill out the twin bills.

N. Y. to L. A.

George W. Weeks.
Eddie Dowling.
Ray Dooley.
Ben Piazza.
Murray Feil.
Pola Negri.
Al Altman
Gus Shy.
J. J. Franklin.

L. A. to N. Y.

Harry Zehner.
Sol Lesser.
Pearl Eaton.
Joe Brandt.
Theodore Freiser.
Hy S. Kraft.
Arch Reeve.
Pat O'Brien.
Al Lichtman.
Bruce Gallup.
Lynn Farnol.
Carl Dreher.
Rosita Moreno.
Ramon Peredo.
William H. Adler.
Herman Shumlin.
Jerry Mayer.
Jack Kapp.
Hugh Herbert.
John Mescal.
W. B. Cramer.
Lee Marcus.
Frank Mendel.

Renewing Levee

Hollywood, April 14.

M. C. Levee's contract as exec mgr of Paramount studio renewed by B. P. Schulberg, managing director.

This is Levee's third year.

New "Torch Song" Title

When the stage hit, "The Torch Song" reaches the screen, it will be "Complete Surrender."

The Joan Crawford talker will be released the last of June.

Alien Govts. as Casting Bureaus New Sensation for U. S. Producers; Argentine's Tax Is Studios' Alibi

Hollywood, April 14.

Passing of the Argentine tax law is regarded by producers here just the alibi for which they have been looking to lay off Spanish direct-shot versions, until they have found out just where they are.

Currently only Fox is making Spanish language direct shots. It is no secret among the others that no directs will be attempted by them until the Argentine situation is straightened out.

In a measure the Argentine development is considered an excellent cut for the time being. Whether Fox will continue its proposed slate of 18, in view of the Argentine situation, has not yet been decided, although it will not be a surprise if orders should come from the home office for curtailment.

Effect on foreign production if the tax stands may be far reaching here, considering the importance of Argentina. It is virtually the lion's share of the whole Spanish-speaking market.

Political Undercurrent

Insiders here blame the ever-present issue of Spanish America versus European Spanish for the undercurrent staff that prompted passing of the law. Those jealousies, between the mother country and the former colonies, plus the feeling in the South American republic that prejudices have existed here in engaging all talent from Europe without giving a sufficient tumble to talent in Argentina, is believed to be at the bottom of it all.

This feeling is not only a reality in Argentina, but it has also been seen in Mexico, the second best Spanish speaking picture market. It harks back, in the case of Mexico, to Paramount's first attempt to show a Spanish picture there. For a while it was refused a license, until Paramount showed that although no Mexicans were used as principals in this particular picture, several scores of that nationality were in bit parts and as extras.

National Pride Issue

It wasn't until pictures went foreign that the industry began to feel the real teeth of governmental interference. That national pride issue is and has been one of the biggest headaches of foreign language production.

Even as recently as a week ago, one of the studios got a call from the local Spanish consul, who objected to certain treatment accorded players of his nationality under contract to the studio. Certain assignments given them were called humiliating by the consul, and he protested aplenty. The assignments were withdrawn.

Having foreign governments virtually casting their pictures is a new sensation to the producers. And it isn't a bit relished. Especially considering that the whole foreign market is thoroughly uncertain and as yet has not proved itself worth the proverbial hoot. That some of the companies would like to forget all foreign picture making altogether is no secret. In this regard the Argentine situation comes as a welcome breeze and an excuse for further holding off.

Hughes' Versions

Hollywood, April 14.

Howard Hughes has decided to make foreign versions in all major languages.

"Front Page" will go out with titles, music and sound effects. A talker version for the British market is being edited with especially shot sequences eliminating American slang and hot news jargon.

10 MORE MAKE 165

ABC Growing in England's Theatre Holdings

London, April 14.

Associated British Cinemas, British International theatre chain, has added a small Lancashire string of 10 houses.

Gives a total of 165 theatres.

Foreign Films Panned By Belgian Critic of Standing in Country

Brussels, April 4.

With the exception of "City Lights," which has had a mixed reception, only one film, "Hallelujah," has justified its place on Brussels' screens during the past month, says Paul Meral, competent and outspoken critic.

Mentioning the films, French and German in the majority, shown in the past four weeks, Meral describes them as "sickening pranks," "insipid platitudes," "agressively ridiculous," while "La Melodie du Coeur" (French) is awarded the palm as being "the most tasteless decoction of sentimentality that can be imagined."

"German films are either very good or very bad, but French productions are simply mediocre," he said.

About 30 or so pictures in Brussels monthly.

HOLLAND'S TAX TIES UP HOUSES

The Hague, April 14.

Holland's tax situation is growing as serious as in several other countries as far as films are concerned. Controversy in Groningen over the taxing of picture theatres continues unsettled, with all the houses dark until an amiable decision is reached.

Newest comes from the Bioscope Trust, which threatens to close down its houses in Arnheim and Maastricht because of alleged high taxation in those cities.

If the move spreads it may mean a total closing throughout the country.

Film Stock for Public By English Peerless Co. for Animal Film

London, April 4.

Prospectus for public money has been issued here by Peerless Pictures. It's an indie producer, with directors named as Jack M. Gartman, Alfred Baldry and Alfred Lys Baldry.

Company is asking for $220,000. Formed with a private capital of $20,000 last year, it has produced three shorts. Prospectus calls for the production of animal pictures only.

Baldry is manager of the Carlton, Paramount's West End house.

$40,000 Cost Propaganda Film Lost $15,000 at Home

London, April 4.

Revealed in discussion in Parliament here that the Empire Marketing Board, which sponsored the recent production of a propaganda English talker, "One Family," lost $15,000 on it.

Failed to get back the low production cost—estimated around $40,000 at the most—on bookings in England.

RADIO'S FRENCH "MOMENT"

Hollywood, April 14.

Radio will make a direct shot French version of "One Mad Moment," current domestic film with Kay Francis topping. Foreign edition will be directed by Henry de la Falaise.

Translation being made by Robert Harari.

Metro will dub German into "Strangers May Kiss."

European Travels

(List includes Europeans connected with show business who are in New York for a week or longer.)

George Antheil, composer.
Oscar Strauss, composer.
Henri Bernstein, dramatist.
Sidney Garrett, films.
John Galsworthy, novelist.
Michael Arlen, author.
John Maxwell, Jr., films.
Joe Friedman, Col. foreign rept.
Arthur Feitelbaum, Metro.

Due Next Week

Luigi Pirandello, playwright.
Vicki Baum, playwright.

ARGENTINE TAX ADJUSTMENT EXPECTED

Buenos Aires, April 14.

Nothing has developed in the local film war of any value, although there's been much talking, arguing and meeting. Film Board was in session for six hours with the Minister of Finance yesterday (13). It looks like results soon.

Understood that the Minister of Finance suggested supplanting the present high tax, which brought about the closing up of the entire film shop a week ago by a tax on profits of films. When the idea was accepted in principle 'twas found to contain plenty of snags.

Another meeting is scheduled for today, at which a decision of some sort is promised.

150 film house owners met Thursday (9) and drew up a petition to the government, explaining that they would be ruined if the 1,400% tax tilt were enforced, and were completely in accord with the renters on the matter.

Newspapers here are printing the American opinions on the situation, but little of their own views.

AMER. CARTOON STRIPS FOR EUROPE PLACEMENT

A drive will be made during this summer by the William Morris office to place its radio disc records of King Features cartoons and other strips in all European countries. Abe Lastfogel of the Morris office sails for Europe on May 15 to discuss the placing over there.

Records that Lastfogel will take over to Europe with him are the "Bringing Up Father" series, "Tillie the Toiler," Bugs Baer, Helen Rowland, Beatrice Fairfax, Pop-Eye and the Jack Lait short stories.

Austrian Kontingent Expected to Crumble by Fall—First Step Taken

Vienna, April 14.

Lowering of the American kontingent here last week looks like a first step towards ultimate abolishing of the entire kontingent system as far as Austria is concerned.

Move was started by the row raised by American film companies over here and helped on by revelations in "Variety" three months ago, telling about secret concession being made by the Austrians to German film exporters.

Up to a few weeks ago three kontingents, that is three small subsidies, for Austrian film production had to be produced by every American firm that wanted to show one talker in Austria. These kontingents were given to German exporters for practically nothing, but American had to bid high for them.

A short time ago the number of kontingents necessary for each American synchronized, not talking, film was reduced from three to one. Now the requirements for talkers in foreign languages, which to all practical purposes means American talkers, has been reduced from three to one and a half kontingents.

No doubt that by fall the entire kontingent system will topple and be replaced by a straight import tax.

WHAT ENGLAND LACKS TOLD—PUBLICITY

London, April 3.

Complete failure of British producers to compete with Hollywood in the matter of intensive publicity campaigns, and further their inability to produce with the speed and snap of the American product, is blamed by John Grierson, head of the Films Department of the British Empire Marketing Board, who has just returned to London after investigating film conditions in Canada and the States, for the failure of the British picture in the big Dominion.

On the other hand Grierson estimates the value of the propaganda pictures sent out by Canada to the States are worth at least $300,000,000 yearly to Canada.

The Canadian Government Film Bureau, according to Grierson, is the best of its type in the world, and gets around 25,000,000 people a year interested in the country.

Grierson rates Canada as mentally alongside the States, and having little in common with England.

1ST NATIVE MADES SHOWN IN INDIA

By Philip Greaves

Bombay, April 1.

First all-Indian talker at the Capitol, Karachi. It is "Alamara," produced by the Imperial Film Company of Bombay.

"Thrilling exploits" of the star, "Master" Vithal, are supported by the singing and dancing "to the enchanting tones of Indian music" of Miss Zubeida, Miss Jillu and other "beautiful girls."

Hard on the heels of this pioneer talker in Hindusthani comes the announcement by Madan's Theatres of "A Select Program of the Perfect Indian Talkies, Indian Varieties, Talkies, Singing and Dancing Pictures by the Celebrated Artists from all Part of India." The first showing of these is at the Crown, Calcutta, a house patronized exclusively by Indians.

The announcement goes on to say that these pictures have been "processed, edited and recorded by the RCA Photophone System under the direct supervision of RCA engineers and American producers."

Madan's new talker studio is at Tollygunge, suburb of Calcutta.

GERMAN QUOTA KICKING BACK ON TOBIS-UFA

Jurisdiction Transferring Through German Cabinet Changes

The German quota, from inner reports, instigated for the benefit of Tobis and Ufa, is boomeranging against them in Germany.

Reorganization of the German cabinet causes the quota jurisdiction to be transferred from the Ministry of Commerce where it was administered by Doctor Landweir to Ministry of the Interior, to be handled by Dr. Voelger.

Dr. Voelger is an avowed Socialist and friendly to the Dacho, picture workers' association, despite that the German Minister of Interior Wirth is a member of the Centrum Party. Quota consequently may be used to induce all possible producers to operate in Germany, rather than to keep them out, to provide local employment for the workers, regardless of the money interests represented by Tobis and UFA.

Sensing danger in this move, Milton Diamond is reported on the incoming "Europa," to confer with the various American electrical concerns. He will ask them to facilitate Americans recording in Germany, thus probably reducing Tobis fees or exchange fees.

The Tobis current financial situation in Germany is a difficult one, from reports. It is holding plenty of notes which seem to be uncollectable unless Tobis forecloses on its licenses, is the story.

Briton in Hollywood For Tibetan Film Coin

Hollywood, April 14.

Major W. H. Cross, Englishman, and claiming to have $100,000 already subscribed, is here trying to interest producers on raising more capital for an expedition into Tibet. The major plans a feature and several shorts in color.

This is the second Tibetan expedition on the fire here within the last month. A unit is already in process of organization by Joe Rock.

Cross wants to build his feature around the mining of the largest chunk of jade ever found, now being excavated. He claims an "in" in Tibet in connection with mining engineering work he had done there on a tie with the British government.

Japan Screens' Language Puzzle Overcome by Cochrane's Maneuver

Tokyo, April 1.

Paramount seems to have slapped the old Indian sign on its Japanese talker problem and given itself a lead of a lap and a half over competitors.

Tom D. Cochrane, manager for Paramount-Publix, returned from the States in February with a couple of prints of "Morocco" with which some one had been tampering. Titles, written in Japanese characters, were printed down one side of the actual films, right or left. Since then others have been arriving and the reception has been oke. Audiences hot for them. The country trade, practically out in its feet before this change, is able to sit up now.

Before Cochrane had the current brain wave the talker situation was a mess. Perhaps 80% of the Japanese audiences in the big cities understand no English. Machines were toned down to allow a Japanese announcer to shout the film. The other 20% couldn't hear. Foreigners and Japanese who could understand or were studying English naturally quit going to the theatre as a habit. Those who got their explanations from the announcers complained they couldn't hear very well, either. The dimming knocked out all the sound effects and made the music waterish.

A couple of Tokyo theatres tried to cater to the foreign element by having announcerless nights once a week, at which the current was turned on full. This helped the 20% but left the 80% flat.

This was the situation when Cochrane went home in the fall, leaving Bob MacIntyre in charge of Par's Tokyo office. MacIntyre tried an innovation, borrowed from China. He ran the title on a side screen. This did fairly well, but the audiences complained that, although it was a remarkable improvement, they missed much of the action while trying to read the titles.

Cochrane took with him to America Yoshihiko Tamura, editor and part owner of the Japan Motion Picture Times. In New York, Tamura got to work, translating dialog and titling pictures intended for

(Continued on page 69)

JOHN EBERSON ON EUROPE

Legit and Vaude Opposing English Sunday Bill Favoring Films Only

London, April 14.

To combat the Sunday bill, which would permit only the picture theatres to open on the Sabbath, and which comes up for debate tomorrow (15), with plenty of excitement expected in the House of Commons, there has been formed the Sunday Entertainments Equality League.

This new body was organized yesterday (13) at a meeting called to discuss the situation and at which were represented the Society of West End Managers, Theatre Managers' Ass'n, Entertainments Protection Ass'n, Society of Touring and Producing Managers, Provincial Entertainments Managers' Variety Artists' Federation, Musicians' Union, National Ass'n of Theatrical Employees, Agents' Ass'n, and British Equity. The discussion resulted in an unanimous resolution being drafted and which, in part, reads:

"This meeting is strongly opposed to the Sunday opening of entertainments along the lines of the present bill which, in no way, meets the views of the managerial associations and the trades unions concerned in the entertainment industry. These organizations emphatically protest against the injustices of the sectional preferential treatment of any particular form of entertainment to the exclusion of others."

Opponents of the bills, who include all vaude and legit theatre managers, since they are not allowed to open under its provisions, declare that the bill will never pass the house. They point out that charity contributions from Sunday performances are bedecked with skepticism, besides which only a small percentage of any Sunday show profits actually reach their charity destinations.

Such revelations will probably kill the bill, as all members of the House from Scotland, Wales, North Ireland and most county divisions are unaffected by the measure will likely bend beneath the demands of the Sabbatarians.

R. H. Gillespie, head of Moss Empires, declares that if the film sites open on Sunday and not the other theatres, he may have to turn 20 of his houses over to film policies.

GOOD FILMS OPPOSE IN BEST HAGUE THEATRES

The Hague, April 14.

Two strong German films playing opposition this week at the two strongest film houses here.

Asta has Ufa's "Student Prince," and Passage is showing Asfa's "Stuerme Mont Blanc" ("Storm Over Mont Blanc").

'CITY LIGHTS' OVERBOOMED

Real Opposition Besides For Chaplin Film in Paris

Paris, April 14.

Chaplin's "City Lights" is packing the Marigny to capacity, but over-publicizing the film is probably the cause of disappointment. Public led to expect the film is Chaplin's greatest and disgruntled to find it is not superior to either "The Kid" or "The Gold Rush."

Stiff picture opposition includes a French Tobis production titled "Million," directed by Rene Clair, packing the Olympia; French dubbed "Derelict" (Par) at the Paramount, and Damita's French version of "Let Us Be Gay" (Metro) at the Madeleine.

"Lights" in Egypt, Etc.

Cairo, April 14.

Joseph Mosseri has secured distribution rights for "City Lights" for Egypt, Syria and Palestine.

Mosseri is director of the Josy Film Co.

Allport Leaving Hays

Paris, April 14.

Fayette Allport, currently in charge of the Berlin M. P. P. D. A. (American) office, may leave Hays in July to return to the U. S. Department of Commerce.

Fayette Allport was Commercial Attache of the American Embassy in Paris before joining the Hays organization.

DE FEO FOLLOWS PITTALUGA?

Paris, April 14.

Commendatore De Feo, favored by the Italian government circles, is likely to succeed Stefano Pittaluga as head of the Italian picture concern. Pittaluga died last week.

Investment of the Banco Commerciale looks to be endangered because the Pittaluga firm is heavily indebted for its photophone recording.

London, April 14.

Carlo Bavetta has come over from Paris to grab the chance of the Pittaluga reorganization for pushing the Fox Movietone newsreel.

Bavetta is Fox's French head.

New German and French Producing Combination; German Exhibitors In?

Berlin, April 14.

At present negotiations are taking place between the Banque Commerciale Francaise, Director Sobernheim of the Commerz & Privatbank and Kommerzienrat Krauss of the Emelka with the object of bringing about co-operative production between Tobis, Emelka and Pathe Nathan.

No results as yet.

Preliminaries will most likely take some time.

Rumors have it that it is possible that the German exhibitors' syndicate will amalgamate with Emelka and Tobis.

ENGLISH WIRING FIRM TO BIG NET IN 1930

London, April 14.

Thompson-Houston Co. (British), electrical firm, announce its 1930 profit totals $2,000,000.

Company recently entered the talker apparatus field.

Buchanan Back

London, April 14.

B. Buhanan, head of Paramount's theatre construction department, sailed on the "Majestic" Wednesday (8) for New York after completing arrangements for a number of new Paramount theatres throughout Europe.

Houses will be spotted in Liverpool, Glasgow, Belfast, Marseilles, Nice, Havre, and Brussels. Theatre in Brussels will be a 4,500-seater.

Friedman for Col

Joe Friedman becomes foreign head of all of Europe and the British Isles for Columbia, under the new sales set-up placing Louis B. Metzger as general sales manager in New York. Metzger was formerly British foreign manager, Friedman manager for Continental Europe only.

Friedman sails today (15), to establish headquarters in London.

DECADE BEHIND: NEEDS AMERICANS

World Famous Theatre Architect Voices Conclusions Reached on Recent Visit Abroad—Foreign Exhibs' Problems Hardest

COMPREHENSIVE IDEAS

Filmdom's solution of its European problem and the quota laws lies in the investment of American capital abroad to be accomplished in conjunction with native co-operation, according to John Eberson. Latter is probably filmdom's greatest architect and regarded as one more than ordinarily conversant with operating activities as they concern films and theatres.

His recent trip abroad was one of Mr. Eberson's annual sojourns he has been making for years. His conclusions are based upon talks held with various foreign officials both inside and outside the industry. Eberson not only paints Europe as being a decade behind the times, filmatically speaking, but also anxious to welcome American financial support in exchange for more liberal internal policies affecting filmdom.

Europe is still suffering from antiquated prejudices and ancient codes. Talkers, according to Mr. Eberson, have only accentuated these archaic attitudes. Yet at the same time he finds that Europe has progressed to some extent in the eight months that have transpired between his previous visit and his recent one. He finds Europe learning from American mistakes, that there is less waste and less haste as compared to America.

The Difference

"The European exhibitor," says Mr. Eberson, "has a greater problem when it comes to please the public and permanently holding its interest. He suffers from a lack of trained help. Modern theatre construction which has made such rapid strides in the States in the last few years is hampered in Europe by antiquated building codes and lack of certain building materials and methods. This is as compared with the intense architectural and structural development in the U. S. the last five years.

"Publicity methods available to the Continental exhibitor haven't the intensity and variety of American methods. Publicity in Europe does not permeate nor reach the masses. On that score Europe meets with difficulty reaching the average American product on a typical American scale. This is largely due, also, to a difference in tastes between the two worlds.

"Europe, from a production point, suffers from the lack of mechanical and technical development yet on the other hand it is found that a tremendously dormant business awaits the show world for awakening in Europe. This must come through American investment and secondly from outlets provided through such investment.

More Theatres

"On the Continent such theatres as neighborhood houses are unknown and there is plenty of room for them. Even London and Paris can stand from two or more theatres in sections. Those theatres, however, must be adapted to European tastes in entertainment and culture. That takes in product and gives a reason why so much of American product has suffered abroad.

"Europe is not given to hasty entertainment and likes its recreation leisurely. They have been grown to certain comforts and in a degree look for an elegance in entertainment that differs widely from the American attitude of sensational and speedy metre.

"In Europe, the native is permitted to rest in the tea room, art gallery or elegant lounge and foyer, between acts and performances as a necessary part of the theatre. In America it's almost a freak. That difference must be understood. Europeans besides from training and culture look to certain distinctive architectural styles which they know. All these lead to basic prejudices which filmdom must recognize in again entering Europe now that national boundaries have arisen in distribution and film marketing through talkers.

"It takes specialized analysis to cover any particular country today where in the days of silents, one system went for all.

"Europe's show world needs American methods but these must be applied with taste and in deference to native customs and outlooks."

English Film Quota Is Covered If Features Canadian-Made in Fact

Marquee names, lack of which is the greatest drawback for national success of foreign-made pictures in America, are offered by England, along with easy terms in a do-your-own-quota-pictures in Canada.

If 375,000 of the 3,000,000 feet to be shot on Hollywood features during 1931-32 are made on stages laid out by the Canadian government with American recording equipment, then Hollywood won't have to worry about the quota and will have carte blanche to every English possession in the world.

According to British picture men in New York, the Canadian studio, in which space can be rented by any American producer who has a British representative on the premises during production, goes hand in hand with the otherwise stringent British quota regulation just effected.

American producers by making only two or three features apiece on the rented property can solve the present film barrier problem to what was the biggest foreign revenue returner on the globe.

As interpreted by Britishers, an American company can take a star of any nativity to the Canadian studio, providing the director is an English subject.

If it's an American director the producer wants for feature billing in the marquee, then the star must be a British subject.

Producer must be an English citizen and play the role of the producer all of the time he is in Canada. There is no objection to the picture being financed by an American, thus the hook-up.

Features can be made for $60,000 in Canada the same as in Hollywood and cheaper for Americans than in other parts of the world. This time, it is emphasized, the Canadian government is not interested in exploitation stunts by sub-division promoters.

Par's English Talker

London, April 14.

Robert Kane, Paramount's European production chief, is here from Joinville to start a British talker for Par.

Film will be made from Michael Arlen's "These Charming People," with Godfrey Tearle and Norah Swinburne heading the cast. Filming at British and Dominion studios.

NO EXTENSION GERMAN DEAL

London, April 14.

Treaty of Paramount and Metro with Ufa not to build theatres in Germany, with the German film agreeing to properly exploit the Americans' products in return, expires at the end of May, after six years. Understanding is that it will not be renewed.

Ike Blumenthal and J. C. Graham of Paramount are now in New York conferring with execs. Understanding is that Par intends to build theatres in German key centers.

Sam Eckman leaves for New York shortly to confer with Metro execs along the same lines.

Austria Hopeful for Worldwide Jannings—Reinhardt's Talker

Vienna, April 14.

Emil Jannngs arrved here yesterday and told reporters that he will soon make a talker for Ufa to be drected by Reinhardt. He is on his way to an Austrian villa.

It is figured a talker directed by Reinhardt and with Jannings in the cast should be good bally for the Austrian capital as a European Hollywood, with even the Underwood tariff not being able to keep it out of America.

Crisp with B. I.?

London, April 14.

Rumored here Donald Crisp is joining British International on this side as general production supervisor, succeeding John Thorpe.

Crisp is reckoned to make two pictures annually besides supervising.

Fox's Versionings

Hollywood, April 14.

Fox is Spanish versioning "On Your Back" and "Paid to Love." Carment Larrabeiti to star in the first, Jose Mojica and Anna Maria Costodio in "Paid."

"Connecticut Yankee" is getting German dubbing.

SAINT-GRANIER FOR PAR'S FRENCH FILMS

Paris, April 14.

New decision on the Paramount lot makes Saint-Granier supervisor of French production at the Joinville studios. Saint-Granier, who has no first name, is a French actor, previously scheduled to go to America for Par.

Since Saint-Granier has considerable rep as a film adapter, song translator, and playwright as well as a stage, screen and revue actor, move may prove worth-while. He has made one feature length and a number of shorts for Par in Joinville.

"Angels" Panned in S. A., But Doing Smash Biz

Buenos Aires, April 14.

"Hell's Angels" opened here with a great splurge. Film was roundly panned by the press, which seemed to feel it would cause trouble with a friendly nation.

Saturday (11) the film was viewed by the municipal authorities who forced the deletion of three scenes, but the public is hot for the spectacle.

Fox's "Big Trail" in a Spanish version is also making strong hay while all films are being held up at the customs by the film distributors pending a decision on the tax protest.

Clayton Sheehan's Next Trip

Clayton Sheehan's next overseas trip may be to Australia, to look over the Fox theatre properties. Sheehan returned to New York Monday from Europe.

In Australia Fox is hooked in with the Hoyts theatre circuit.

"Gun Smoke" O.K. in Louisville—"Kiki" Out Front to Grab $10,800

Louisville, April 14.
(Drawing Population, 500,000)

Weather mild and grosses this week probably the same. Will Rogers is holding over at the Strand after doing $7,900. Mary Anderson's closing next week attributed to difficulty in securing product now that the Rialto is operated by Fourth Avenue, which acquired the Paramount franchise in the deal.

Top gross probably will again go to Loew's with "Kiki" at around $10,800. Rialto is close behind featuring Our Gang Kids in person, five other acts and Dr. Mel-Roy on mezzanine. The Doc is the first mentalist to play a mezz here, and the women are falling for his "knows all, tells all" billing.

Estimates for This Week

Alamo (4th Ave.) (1,100; 15-25-40), "Gun Smoke" (Par). Dick Arlen building again and this one will help; likely to do $5,300, good. Last week "Charlie Chan" (Fox) around average, $4,400.

Brown (Brown) (1,509; 15-25-40), "Behind Office Doors" (Radio). Nothing indicated in this film; management might have played up Catherine Dale Owen, local girl, but muffed it; not over $3,700, fair at best. Last week "Lonely Wives" (Radio) only $3,500.

Mary Anderson (RKO) (1,387; 30-50), "Rango" (Par). Not enough sex in these animal pictures to mean anything to juves; might break even at $2,900. Last week "Ex-Flame" $2,650, and house about to close for summer.

National (Switow Bros.) (2,300; 15-25). Second run film and five acts of unknown brand vaude presages fair $6,200. Last week "Fighting Caravans" (Par), second run, and five acts drew nearly $8,000 on first week of new policy.

Rialto (4th Ave.) (2,940; 30-50-60), "Doctor's Wives" (Fox). Warner Baxter almost a stranger and n. s. g. for sophisticated roles after making a rep in open-air drammers; Our Gang Kids, three of 'em, heading six-act vaude. Dr. Mel-Roy on balcony in afternoons and probably $10,650. Last week "Mr. Lemon of Orange" (Fox) and Moran and Mack nearly $11,000.

State (Loew and UA) (3,252; 25-35-50-60), "Kiki" (UA). Mary Pickford should reach $10,800, satisfactory. Last week "Strangers May Kiss" (M-G) topped $11,000.

Strand (4th Ave.) (1,865; 25-35-50-60), "Connecticut Yankee' (Fox). Going into second week and looks like about $5,900, oke after last week's $7,900.

War Memorial Auditorium (American Legion) (2,400; 50c-$2), "Shrine Minstrels." Annual show by local Masonic Shrine; opened Saturday (11) and runs through April 16; indications are for close to $3,500.

"FRONT PAGE" FAIR IN P'TLAND—$7,500 PACE

Portland, Ore., April 14.
(Drawing Population, 400,000)

Two houses are going after bigger grosses with acts. Orpheum is plugging its new vaude policy and stage band and getting results. House estimates a gain of about $1,500 in average grosses from new policy. That's better than 10% at the b. o. and well worth the extra cost. The Paramount pushing F. & M. shows and "Greater Stage Season," also showing inprovement. House also clicked heavy with new policy of Sunday orchestra concerts at 1 p. m First, this week, had Charles Wakefield Cadman as guest artist. Band augmented to 40 pieces for these events.

The United Artists is clicking fairly with "Front Page," which offered great angle for tie-ups with dailies.

Estimates For This Week

Paramount (FWC) (3,500; 25-60) —"Man of the World" (Par) and F. & M. stage show. Will do strong $15,000. Last week "Parlor, Bed and Bath" (MG) big at $17,000.

Broadway (Fox-Portland) (2,000; 25-60)—"Connecticut Yankee" (Fox). Second week for $7,500. First week did big $15,000.

Orpheum (RKO) (2,000; 25-60)—"Subway Express" (Col) and vaude. Likely for okay $12,500. Last week "Laugh and Get Rich" (Radio) good at $13,000.

United Artists (Fox-Portland) (1,200; 25-60)—"Front Page" (UA). Well exploited and may be good $7,500. Last week "Kiki" (UA) poor on $6,500.

Rialto (FWC) (2,000; 25-50)—"Right of Way" (FN). Doing fairly for $3,000. Last week "Seas Beneath" (Fox) $3,500.

Alder (Hamrick) (1,200; 25-50)—"Drums of Jeopardy" (Tiff). Getting around $4,000. Last week "Royal Bed" (Radio) bad at $2,700.

Comparative Grosses for March

(Continued from page 10)

SAN FRANCISCO

	March 7	March 14	March 21	March 28
WARFIELD High..$48,000 Low... 8,200	"Parlor, Bath" $30,500	"Body and Soul" $20,000		"Not Gentlemen" $20,000
PARA-MOUNT High..$36,000 Low... 6,200	"Fighting Caravans" $15,000	"Rango" $14,000		"Honor Lovers" $20,000
CALI-FORNIA High..$34,000 Low... 6,200	"Father and Son" $7,700	"Pays to Advertise" $7,500		"Conquering Horde" $10,000
GOLDEN GATE High..$19,000 Low... 9,800	"Lady Refuses" $13,000 Stage Show	"Flood" $16,000		"Lonely Wives" $15,500

BOSTON

	March 7	March 14	March 21	March 28
METRO-POLITAN High..$66,000 Low... 19,500	"Honor Lovers" $33,900 Vaude	"Unfaithful" $35,500	"Doctor's Wives" $39,900	"Man of World" $37,700
STATE High..$40,000 Low... 10,100	"Parlor, Bath" $14,000	"Prodigal" $17,000	"Kiki" $12,900	"Bachelor Father" $14,000

LOUISVILLE

	March 7	March 14	March 21	March 28
ALAMO High..$11,600 Low... 2,450	"Not Gentlemen" $5,300	"Many Slip" $4,400	"Man of the World" $5,100	"Seas Beneath" $4,400
BROWN High...$8,400 Low.... 2,250	"Kept Husbands" $3,900	"Bachelor Father" $4,000	"Lady Refuses" $4,000	"W-Plan" $3,900
ANDERSON High...$9,800 Low.... 2,100	"Third Alarm" $3,900	"Father's Son" $4,900	"Aloha" $4,000	"Conquering Horde" $5,000
RIALTO High..$14,750 Low... 3,275	"Pays to Advertise" $10,600 Vaude	"Body and Soul" $12,700	"Honor Lovers" $13,400	"June Moon" $10,200
STATE High..$28,000 Low... 7,900	"Southerner" $11,700	"City Lights" $17,500	"Parlor Bath" $12,700	"Great Meadow" $9,300
NATIONAL High..$17,000 Low... 5,100	"Single Sin" $4,200	"Devil to Pay" $5,600	"Cimarron" $5,700	(DARK)
STRAND High..$12,500 Low... 3,700	"East Lynne" $7,900 (1st week)	"East Lynne" $6,700 (2d week)	"My Past" $5,400	"Unfaithful" $6,000

PORTLAND, ORE.

	March 7	March 14	March 21	March 28
PAR-AMOUNT High..$22,500 Low... 5,000	"Conquering Horde" $12,500 Stage Show	"Gentleman's Fate" $14,000	"Body and Soul" $15,000	"Tailor-Made Man" $14,200
ORPHEUM High..$24,000 Low... 5,500	"Last Parade" $12,000 Vaude	"Kept Husbands" $12,300	"10c. Dance" $12,500	"Office Doors" $12,400
UNITED ARTISTS High..$16,000 Low... 4,000		"City Lights" $12,000 (1st week)	"City Lights" $7,000 (2d week)	"Fighting Caravans" $8,000
ALDER High.. $6,000 Low... 3,500	"Sins of Today" $4,500	"Pays to Advertise" $3,500 (New Low)	"Ex-Mistress" $5,000	"Rango" $5,200
BROADWAY High..$23,000 Low... 7,000	"East Lynne" $12,000 (1st week)	"East Lynne" $7,500 (2d week)	"Unfaithful" $9,000	"Prodigal" $7,500

KANSAS CITY

	March 7	March 14	March 21	March 28
LOEW'S MIDLAND High..$35,000 Low... 9,300	"Dance, Fools" $15,800	"Kiki" $11,000	"City Lights" $20,000	"Parlor, Bath" $12,000
MAIN STREET High..$32,000 Low... [illegible]	"Dracula" $21,000 Vaude	"Kept Husbands" $18,500	"10c. Dance" $19,000	"Office Doors" $17,000
PANTAGES High..$[illegible] Low... 4,600	"Numbered Men" $5,800 Stage Show	"Lottery Bride" $5,200		
NEWMAN High..$33,000 Low... 8,000	"Illicit" $14,200	"Unfaithful" $13,000	"East Lynne" $14,000	"Man of the World" $15,000

TOPEKA

	March 7	March 14	March 21	March 28
JAYHAWK High.. $8,000 Low... 2,300	"Bachelor Father" $1,200 (3 days)	"Southerner" and "Charlie's Aunt" $2,600	"Inspiration" and "Father's Son" $3,800	"Sit Tight" and "Conquering Horde" $3,800
NOVELTY High.. $3,200 Low... 700	"Danger Lights" and "Sinners Holiday" $1,600	"Body and Soul" and "River's End" $1,400	"Not Gentlemen" and "Finn Hattie" $1,300	"Criminal Code" and "Seas Beneath" $1,800

COLUMBUS

	March 7	March 14	March 21	March 28
PALACE High.. Low...	"Last Parade" $11,500	"Dracula" $16,000	"10c. Dance" $15,300	"Office Doors" $10,400
OHIO High.. Low...	"Fighting Caravans" $13,800 Stage Show	"Easiest Way" $18,100	"Bet on Women" $16,400	"Prodigal" $15,300
BROAD High.. Low...	"Dance, Fools" $13,100	"East Lynne" $13,800	"Unfaithful" $14,700	"June Moon" $9,500
GRAND High.. Low...	"My Past" $4,200	"Father's Son" $4,850	"Man of the World" $5,250	"Conquering Horde" $3,700
MAJESTIC High.. Low...	"Painted Desert" and "Atlantic" $3,350	"Resurrection" and "Drums of Jeopardy" $3,700	"Rango" $4,100	"Pays to Advertise" $4,250

SEATTLE

	March 7	March 14	March 21	March 28
PAR-AMOUNT High..$26,000 Low... 5,950	"Easiest Way" $13,700 Stage Show	"Little Caesar" $15,500	"Stolen Heaven" $11,400	"Tailor-Made Man" $13,400
MUSIC BOX High..$17,000 Low... 3,500	"City Lights" $5,000 (3d week)	"Ex-Mistress" $7,200 (1st week)	"Ex-Mistress" $4,500 (2d week)	"Drums of Jeopardy" $3,500 (New Low)
FIFTH AVE. High..$26,000 Low... 7,800	"Inspiration" $18,000 (10 days) Stage Show	"East Lynne" $13,500	"Conn. Yankee" $20,600 (1st week)	"Conn. Yankee" $14,000 (2d week)
BLUE MOUSE High..$16,000 Low... 2,800	"Sit Tight" $8,000 (11 days)	"Painted Desert" $5,000	"Pays to Advertise" $2,800 (New Low)	"Rango" $3,500
ORPHEUM High..$32,000 Low... 6,500	"Last Parade" $11,000 Vaude	"Kept Husbands" $9,000	"10c. Dance" $14,000	"Lonely Wives" $13,800

PHILADELPHIA

	March 7	March 14	March 21	March 28
EARLE High.. Low...	"Fair Warning" $18,000 Stage Show	"C. and K. in Africa" $20,000	"Great Meadow" $23,000	"Parlor, Bath" $19,500
MASTBAUM High.. Low...	"Gentlemen's Fate" $45,500 Stage Show	"10c. Dance" $44,000	"Strangers Kiss" $56,000	"Wise Child" $41,000
FOX High.. Low...	"East Lynne" $29,000	"Along Came Youth" $25,000	"Bet on Women" $26,000	"Royal Family" $22,500
BOYD High.. Low...	"Dance, Fools" $15,000	"Kiki" $14,000	"Office Doors" $13,000	"Kiss Again" $12,000
KEITH'S High.. Low...	"Stolen Heaven" $17,500	"Honor Lovers" $14,000	"Unfaithful" $17,000 (1st week)	"Unfaithful" $11,000 (2d week) (5 days)
KARLTON High.. Low...	"Capt. Applejack" $4,500	"Resurrection" $5,000	"Royal Bed" $4,500	"Strangers Kiss" $10,000
ARCADIA High.. Low...	"Finn and Hattie" $3,000	"Gang Buster" $3,500	"Seas Beneath" $3,000	
STANLEY High.. Low...	"Dracula" $20,000 (2d week)	"Reaching Moon" $15,000 (4 days)	"Reaching Moon" $18,000 (2d week)	"Reaching Moon" $10,000 (3d week)
STANTON High.. Low...	"New Moon" $8,500 (2d week)	"Last Parade" $16,500 (1st week)	"Last Parade" $12,000 (2d week)	"Last Parade" $9,000 (3d week)

NEW HAVEN

	March 7	March 14	March 21	March 28
PAR-AMOUNT High.. Low...	"Honor Lovers" $18,900 Stage Show	"June Moon" $12,800	"Unfaithful" $15,000	"Man of World" $19,200
FOX-POLI High.. Low...	"East Lynne" $13,500 Vaude	"Doctors Wives" $13,000	"Men Call It Love" $10,500	"Charlie Chan" $11,000
SHERMAN High.. Low...	"Illicit" $9,000 (6 days) $15,000	"City Lights" $15,000	"Kept Husbands" $5,000	"Bat Whispers" $4,700
COLLEGE High.. Low...	"Trader Horn" $14,000	"Office Doors" $3,600	"Last Parade" $5,500	"Prodigal" $4,800
BIJOU High.. Low...	"Charlie's Aunt" and "Free Love" $3,400	"Parlor Bath" and "Conquering Horde" $4,800	"Third Alarm" and "Not Gentlemen" $5,300	"Flood" and "Wise Child" $4,300

MONTREAL

	March 7	March 14	March 21	March 28
PALACE High..$18,000 Low... 10,000	"Inspiration" $15,000	"Dracula" $14,000	"Body and Soul" $10,000 (New Low)	"Rango" and "Beau Ideal" $12,000
CAPITOL High..$19,000 Low... 9,000	"Resurrection" and "Modern Wives" $11,000	"Anybody's Woman" and "Gang Buster" $10,000	"Father's Son" and "Kiss Again" $9,000 (New Low)	"Sit Tight" and "Costello Case" $10,500
LOEW'S High..$16,000 Low... 10,500	"Brothers" $11,000 Vaude	"Big Trail" $12,000	"Stolen Heaven" $12,500	"Seas Beneath" $12,000
PRINCESS High..$17,000 Low... 6,000	"Kismet" $9,500	"10c. Dance" $13,500 (1st week)	"10c. Dance" $8,500 (2d week)	"White Cargo" $9,000

PITTSBURGH

	March 7	March 14	March 21	March 28
ENRIGHT High.. Low...	"Body and Soul" $9,800 Stage Show	"Kept Husbands" $10,500	"Woman Hungry" $10,000	"Drums of Jeopardy" $9,800
HARRIS High.. Low...	"Seas Beneath" $3,700 Vaude	"Aloha" $3,250	"Naughty Flirt" and "Riders North" $3,600	"Captain Applejack" and "Are You There" $3,000
STANLEY High.. Low...	"East Lynne" $26,500 Stage Show	"My Past" $20,000	"Conn. Yankee" $26,000	"Millie" $22,000
FULTON High.. Low...	"Stolen Heaven" $6,500 (7 days)	"Unfaithful" $6,800	"Lonely Horde" $6,000	"Conquering Wives" $4,000
WARNER High.. Low...	"Viennese Nights" $4,500 (5 days)	"Last Parade" $11,000 (8 days) (1st week)	"Last Parade" $6,500 (2d week)	"Doctor's Wives" $10,750
SHERIDAN SQUARE High.. Low...	"Stolen Heaven" $5,600 (7 days)	"Unfaithful" $5,200	"Lonely Wives" $5,000	"Conquering Horde" $3,500
PENN High.. Low...	"Easiest Way" $28,000 Stage Show	"Dance, Fools" $30,000	"June Moon" $16,000	"Honor Lovers" $21,000
ALDINE High.. Low...	"City Lights" $18,000 (1st week)	"City Lights" $13,500 (2d week)	"City Lights" $8,000	"Prodigal" $4,000 (3d week)

(Continued on page 24)

to show a bigger
box-office attraction
than ⟶

RKO PATHÉ

THE BIGGEST THING

CONSTANCE BENNETT

in

BORN TO LOVE

with

JOEL McCREA

Story by ERNEST PASCAL

Directed by PAUL L. STEIN

Pre-sold direct to the whole family every Friday night; 10:30 to 11 E.S.T.
RKO THEATRE OF THE AIR
42 stations, coast to coast N.B.C.

SHE'S EVER DONE!

BORN FOR THE BOX-OFFICE!

and Booked for the Biggest First Runs!

Watch It Break All-Time Records at

MAYFAIR • New York City

STATE LAKE • Chicago **ORPHEUM • San Francisco**

ORPHEUM • Los Angeles **BOYD • Philadelphia**

and ENTIRE RKO CIRCUIT

RKO PATHÉ

Theatre Advertising as Indicated From Various Cities

PHILADELPHIA

STANLEY 19th & MARKET

Starts TODAY!

The GREATEST ARLISS You've Ever Seen!

You'll LAUGH With Him—LIVE With Him—LOVE Him as a Witty Retired American Millionaire Who Donned Overalls—Got Himself a Job in a Garage and Cleverly Engineered a Boy and Girl Romance!

GEORGE ARLISS

In His First Modern Talking Picture

"The Millionaire"

Warner Bros. Comedy-Romance
Dialogue by Booth Tarkington
Story by Earl Derr Biggers
With
DAVID MANNERS
EVALYN KNAPP
NOAH BEERY
TULLY MARSHALL

35c to 1 P. M. 50c to 6 P. M.

MIDNITE SHOW Sunday Nite, 12:01 A. M.

ATLANTA

Tomorrow on STAGE

A. B. MARCUS Presents

THE SHOW THAT MADE BLASE NEW YORK GASP!

NEW YORK TRIED TO STOP IT!

HOLLYWOOD TRIED TO STOP IT!

DEMI-VIRGIN

SEE THE STRIP POKER PARTY THAT WILL MAKE YOU SCREAM WITH JOY—HOLLYWOOD MOVIE COLONY IN ALL ITS GLORY.

A BARRAGE OF FUN

A BOMBSHELL OF LAUGHTER

CAST OF 50 PEOPLE

NOT RECOMMENDED FOR CHILDREN

Screen

Straight to the Heart Of Every Office Worker

Revealing Drama of "Misunderstood Men" and Their Understanding Secretaries!

Here Is a Sensational Photoplay That Crashes Through the "Don't Disturb" Signs. Rips Away the "Busy" Placard.

Drama So True It Might Have Been Your Own Story!

BREEZY LOW-DOWN ON DAY-TIME WIVES

Behind OFFICE DOORS

What a Cast!
Mary Astor
Robert Ames
Catherine Dale Owen
Ricardo Cortez

LAST TIMES TODAY
CONRAD NAGEL IN 'Bad Sister' AND A. B. Marcus' Elaborate STAGE REVUE

CAPITOL

PROVIDENCE

FEATURE SHOWN AT 10:30—12:45—2:55—5:10—7:20—9:30

RKO ALBEE NOW

WHAT WOULD YOU DO? . . . .

. . . if this blonde should throw herself at you?

A hundred to one you'd do the same as he did.

IRENE DUNNE
MAE MURRAY
Norman Kerry, Ivan Lebedeff
LOWELL SHERMAN

RKO Radio Picture

IT COULD HAPPEN IN ANY

BACHELOR APARTMENT

Girl shy? Sure. No matter how many girls came to see him, he was always shy one or two. He was having so much fun that he was afraid the right girl might come along. Well, she did!

JOHNNY FARRELL'S "GOLF" 2nd Episode—"Duffer Swings"
"ROUGH HOUSE RHYTHM" RKO-Pathe Comedy
"TENNIS TOP-NOTCHERS" Bill Tilden—Vincent Richards
PATHE SOUND NEWS

25c until 1 daily

CHICAGO

ORIENTAL

RANDOLPH near STATE
50c Price 11 a. m. to 2 p. m.
Extra Late Show—11 p. m.

THE EXCITING STORY OF LIFE AND LOVE IN CHICAGO with actual scenes taken in Chicago—as real as your every-day life.

"3 GIRLS LOST IN CHICAGO"

The Sensational Chicago Daily News story with this star-cast
LORETTA YOUNG,
JOHN MARSH, JOHN WAYNE,
JOYCE COMPTON, LEW CODY

SPRINGTIME STAGE SHOW with the versatile director
BENNY MEROFF
in "TOWN TOPICS" color-riot
with Grauman, Hesse & Valle, Hap Hazzard, Broadus Earle

Extra!—SMITH and DALE comedy "Real Estators"

PHILADELPHIA

CARLTON BROAD & CHESTNUT

Starts TODAY!

A society princess mistaken for a seamstress and a Main Street shark recognized her kisses . . .

Then a grand mix-up of misbehaving ladies! Misunderstood husbands! Misbelieving wives!

"MISBEHAVING LADIES"

First National and Vitaphone Comedy Riot, with
LILA LEE BEN LYON
LOUISE FAZENDA
LUCIEN LITTLEFIELD
"Mickey Mouse" Cartoon

30c to 1 P. M.
40c to 6 P. M.
50c after 6 P. M.

PHILADELPHIA

40c to 1 P. M.
50c to 6 P. M.
CHILDREN ALWAYS.. 25c
DOORS OPEN TOMORROW 9:30 A. M.

MASTBAUM

Starting TODAY CONTINUOUS FROM 10.30 A.M TILL MIDNITE

BRING THE KIDDIES! They'll Have the Time of Their Lives! What Fun! CHILDREN ALWAYS.. 25c

THE EVENT OF EVENTS! 100 SHOWS IN ONE! ONE WEEK ONLY!

GREATEST SHOW ON EARTH!

Screen's Prize Nuts Rocking the World With New Madness!

Never Before Such A Sensation!

COLOSSAL THREE RING CIRCUS ON THE STAGE

Breath-Taking! Stupendous! Terrific!

YOU WILL SEE

CLOWNS, ACROBATS
ELEPHANTS, FREAKS
AERIAL ARTISTS
TUMBLERS

20 GREAT ACTS

TOTO World-Famous Clown and His Sextette of Fun Makers

FANTINO SISTERS, DAULT & LA MARRS
Nelson's Elephants, High Jumping Dogs
Maude, Bucking Mule Joyce's Horses
Barkers -- Dancing Girls -- Many Others

Two Squirrel-Food Cuckoos Running Riot in A Dizzy Whirl of Hokum Joy!

WHEELER & WOOLSEY

with DOROTHY LEE, in

"CRACKED NUTS"

Radio Pictures' Nonsense Hit

Bert & Bob Buy a Revolution and Go Ga-Ga Dodging Gals, Gringos and Generals!

Milton CHARLES Singing at the ORGAN

COME ONE, COME ALL!... 100 PERFORMERS ON THE STAGE ... 1001 THRILLS!

PHILADELPHIA

BOYD

What's Sauce for the Goose—

—is plenty of fun for you! When wives are away—husbands go bachelor! But when wives step out in their turn—brace yourself for the laughs . . .

"STEPPING OUT"

A M-G-M Picture with
LEILA HYAMS
CHARLOTTE GREENWOOD
CLIFF EDWARDS (Ukulele Ike)

EXTRA! "The Stolen Jools" With Ed Marsh
PLUS! RIPLEY "Believe It or Not" Novelty

CHICAGO

CHICAGO

RANDOLPH · STATE · LAKE
50c 10:30 a. m. to 5 p. m. (Late show at 11 p. m.)

A Program for the Whole Family!

Heart-throbbing drama on the screen! Joyous fun on stage!

WARNER BAXTER
and
JOAN BENNETT
in
"DOCTORS' WIVES"

A Startling Drama of Today . . . As Familiar as Your Morning Paper!

—5 STAGE STARS IN PERSON—

★ RAY BOLGER
Ziegfeld's Funniest Comedian

★ OLGA STECK
International Singing Star

★ ROY CROPPER
ROMANTIC TENOR
all together in a show
"ROMANTIC KNIGHTS"

Music Novelty | HERSCHEL HENLERE | Chicago Theater Orchestra

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

Armored Stunts

Cleveland.

A stunt that literally stopped traffic was staged by M. M. Malaney for "Connecticut Yankee." Getting a suit of armor, he hired a stooge to wear it and jay-walk across streets. Motorists jammed on their breaks.

For "Finger Points," Warner's Lake made up a tabloid, exposing fictional underworld crimes. It got attention as a give away.

A display of Chinese fixtures was secured by State manager to ballyhoo "Charlie Chan." It included an ancient-looking Chinese armor and patrons were invited to guess its age. Nobody guessed it had been manufactured the week before.

Lost and Found

Minneapolis.

State theatre had a unique classified page tie-up with the Star on "Body and Soul," current attraction. Star awarded a pair of tickets for State to everybody returning an article which previously had been advertised as lost in the newspaper's lost and found column. To obtain the ducats, the finder simply had to bring a note from the party who lost and recovered the article. Theatre furnished the passes and, in turn, received gratis a neat 2x5 display ad at the top of classified page and a short box immediately over the lost and found column.

Country Fair Version

Hollywood.

Southern California division of Fox-West Coast theatres are getting results with a glorified country fair gag in their outlying and suburban theatres.

Stunt called "Spring Festival," is a tie-up with local merchants in lobby displays of the stores' products, with no selling or samples in the theatres. Merchants go in with the houses on a double truck ad in local papers, pulling in patrons from the surrounding country and bringing in trade.

San Pedro, Bakersfield, Riverside and San Bernardino have tried the idea with success, the last named staging an auto show in the spacious forecourt of the theatre. One auto agency rented the adjoining parking lot for a tent and several custom built gas buggies.

Tie-up is with chambers of commerce and business associations to build up good will between circuit theatres and local merchants.

Dutch Promotion

The Hague.

Dutch UFA exploiting new UFA talker, "Hoheit Befiehlt," by circulating among theatres and dailies, paper discs of the film's song hit.

Extensive Local Tie-up

Portland, Ore.

Big tie-up arranged by Ted Gamble, manager of RKO Orpheum, between civic summer event of Portland Rose Festival, Union Pacific R. R. and RKO national radio hour. Stunt is among the biggest ever tried here with direct b. o. value to the local Orpheum, which, tied up with local radio station KGW, will arrange radio auditions on house vaude program to select outstanding radio performer of the northwest. Probably will fancy a femme. That goes on for two weeks. Winner is selected to represent the Portland Rose Festival on special Festival national radio hour, broadcast from New York.

Union Pacific in to offset rail transportation cost east. Radio hour is RKO national hour donated for the purpose June 5. Festival commission will plug the Orpheum tryout contest in a big way.

Gamble made tie-ups with local radio, for free space in daily, with the rail line and the Festival commission.

Contest Via Trailer, Only

Providence.

Without aid of tie-up with local newspapers, Jack McCarthy of Loew's State put over a neat one in connection with "Parlor, Bedroom and Bath." He conducted a contest for best reviews on the feature, using a trailer as his only medium. Plenty of effective mouth-to-mouth ballyhoo.

Cash prizes and free duckets for winners.

Splashing a Slogan

Toledo.

One of the best bits of exploit here in months credited to Howard Feigley, manager of the RKO Rivoli. Feigley sent out more than 250 telegrams to mayors, kings, premiers, stage and screen stars, presi-

(Continued on page 79)

WB IN NASHVILLE ONLY

No Other Deluxe Building in Southern Keys at Present

Warner Brothers' invasion of the south by building so far only includes Nashville. A 12-story office structure and deluxe theatre will be erected there.

Report that WB would also build in Atlanta is denied at the home office, where it is said a site has not been selected in any key excepting Nashville.

In latter, Warners will set up opposition to Publix, Loew's and RKO, in addition to independent. Through the deal for the Tony Sudekam houses in Nashville and elsewhere in the territory, WB will tie its own product.

PROTESTANT CLERGY STIRRING UP TOWN

Providence, April 14.

What is seen as one of the most far-reaching steps in the direction of changing censorship laws throughout Rhode Island is the action of clergymen in the adjoining town of East Providence to establish a censorship code for that town.

Hardly had the doors of the Hollywood theatre, East Providence's first classy talking picture house, opened than the ministers started a demand for a censor. Already beaten in their fight against Sunday shows, all of the Protestant churches in town have banded together in the demand that East Providence establish a censorship system.

Those who know say the East Providence row may probably become a statewide controversy.

Muchly Boned Cummings At Fox for 'Wyo. Wonder'

Hollywood, April 14.

Irving Cummings, out of picture work for six months with sinus trouble and tooth infection that required removal of five inches of jawbone, is back on the Fox lot and will direct "The Wyoming Wonder," picture starring George O'Brien.

O'Brien returned with John Ford last week from their jaunt to the Philippines.

"Wyoming Wonder" is based on the old "Just Tony," silent. Support for O'Brien includes Virginia Cherrill, Humphrey Bogart and James Kirkwood.

Mary Nolan in Legit

Jimmy Elliott has Mary Nolan for a new legit play by Sam Shipman. It will be tried out in July.

Edgar Allen of the Davidow agency made the engagement.

Miss Nolan some years ago had some musical show experience.

Shurlock's 2 Months

Geoffrey Shurlock is at Paramount's Long Island studio to take charge of the foreign versions on the next two Chevalier pictures, one of which is already completed.

Shurlock has been with Paramount on the Coast. He will remain east for about two months.

Harry D'Arrast will direct the next Chevalier film, Ernst Lubitsch having finished putting the Frenchman through his paces.

Dreher East for Radio

Hollywood, April 14.

Carl Dreher, supervising sound engineer at Radio Pictures studio, leaves for New York tomorrow (15) to represent the studio in a technical confab over plans for the Rockefeller-Radio City buildings being planned.

Dreher will also o.o. Television trends and report on the Trans-Lux system of automatic theatres.

RKO STOPS ALL ADS IN CINCY "ENQUIRER"

Cincinnati, April 14.

RKO has suspended advertising of its six downtown film houses in the "Enquirer," oldest and only morning and Sunday newspaper here. Withdrawal occurred Friday (10) after the paper decided to eliminate reading notices of RKO attractions because of a cut in the display space for the half dozen theatres in the sheet's week-day editions.

The RKO account has meant something like $55,000 a year to the "Enquirer." According to a report, RKO intended to make a 50% reduction in the size of copy in the paper except Sunday, when the schedule would be the same. The cut was decided upon, it is said, to avoid doubling of circulation from coverage of the "Post" and "Times-Star," afternoon papers, in which RKO advertising space continues unchanged.

In local theatrical circles the RKO action created great surprise, it being the only time in generations that an amusement enterprise here failed to meet the wishes of the "Enquirer" in such a matter.

The first day of the withdrawal an editorial captioned "The Decaying Movie" was published in the "Enquirer." Among those familiar with the difference between the paper and RKO it was accepted that the editorial was not a coincidence.

With the halt of advertising in the morning paper, RKO immediately instituted a campaign of announcements on its current and coming pictures over radio stations WFBE and WCKY, the latter located in Covington, Ky., across the Ohio river from Cincy.

POOLING CONFERENCE BETWEEN RKO-PUBLIX

Conferences have been held within the week between Joe Plunkett and Ben Kahanne of RKO, with Sam Katz, Sam Dembow and J. J. Rubens of Publix, looking toward a possible pooling deal for the two circuits in Ft. Wayne and South Bend, Ind., and Rockford, Ill.

Another subject under discussion by the conferees is said to have been on vaude and shows of both sides in the Canadian territory, principally those RKO houses in which Publix is interested. A matter of stage shows in the Texan houses of both also came up.

The RKO-Publix meetings follow another recently called between Joe Vogel and Oscar Doob of the Loew circuit, with Plunkett, et al.

No result of any of the proposed deals has been reported.

Writers' Committees

Hollywood, April 14.

Second meeting of screen writers, after better setups with producers, was held yesterday at the Academy. Purpose was to appoint committees to take up the various ramifications, with all to report April 20.

Writers' special committee to finally take up their grievances with producers is headed by Waldemar Young.

BEHIND THE KEYS

METRO'S RENEWALS

Joan Crawford and Polly Moran Among Favored

In preparation for start of production on the 31-32 program, Metro has signed or renewed many contracts with stars, directors and writers.

New five-year agreements for Joan Crawford and Polly Moran, of one year and four options of a year each, head the list. Others are for Robert George Young, from Community Playhouse, Pasadena (little theatre) for a term and for Charlotte Greenwood.

Willard Mack is renewed for a long term as director, actor and writer; Edith Fitzgerald has a new one to write originals, adaptations and dialog; Paul Fejos with a renewal; George Hill to direct four more; Harry Pollard's option exercised to direct two; contract with Ulrich Steindorff to do translations, and a new contract with Harold Austin. Last mentioned made "Africa Speaks" independently, with release through Columbia.

Gus Shy, on leave of absence, has notified Metro he will be back at the studio this week to work out his contract, which has 16 weeks to go.

INSURANCE REVISION AT UNDERWRITERS MEET

Fire insurance on picture theatres throughout the U. S. will be revised so as to meet present times. The changes will go into effect immediately after the convention of the National Fire Protective Association in Toronto on May 14, next.

The National Board will observe the new conditions in writing future policies. These, it is said by insiders, will be more elastic and lenient than the existent ones.

Present policy writing, it is reported by film representatives, is obsolete in many respects, the last changes having been made in 1919. Industry conditions were considered only until then.

Sound, it is understood, will have an important part in influencing the revisions.

"Dirigible" at $1.50

Columbia's "Dirigible" will open its road showing season at Philadelphia shortly, to $1.50 top from reports. This will be the usual high on its road trip.

Wayne Pierson is in charge of the road routes for Col.

A principal reason for the road showing of the road showing of the air spectacle at this time is to fill in before the regular release of the picture during August, next. It is also claimed "Hell's Angels" has not as yet completed its full circulation in the pop film houses, which may be an added cause.

"Sales Promotion Dept."

Columbia has organized a sales promotion department. Monday (13) was the first day of operation.

Hal Hodes, accessory sales head, is in charge.

Milwaukee.

Earl Payne, manager of RKO Palace-Orpheum, will become manager of Warners Capitol, Chicago, April 14. No successor named.

Cincinnati.

Shuffle of RKO managers. R. F. Emig, at Palace, transferred to Keith's, Boston. Replaced by Joe Goetz, at Capitol. Mark Silver from the Lyric to Capitol. Ed Yarbrough shifted from Strand to Lyric. H. C. Schrieber from Keith's, Washington, D. C., to Strand. Jerome Baker, asst. at Albee, to Proctor's, White Plains, N. Y. Wm. C. Dodge, student manager, advanced to asst. and treas. of Capitol. Jack Howard, manager of Family, only one retaining regular post.

Milford, Ia.

A. M. Leitch's Strand here sold to F. F. Jungkunz of Cherokee.

Brattleboro, Vt.

Emmanuel D. Latchis, manager of the Latchis theatre, has submitted to the selectmen a bid for $7,500 for a one-year lease of the town-owned Auditorium theatre.

Waterbury, Conn.

Royal, new neighborhood film house, opened.

Meriden, Conn.

Fox-Poli Palace playing five acts last half.

Wappingers Falls, N. Y.

Projection Engineering Co., of New York, has taken over Park.

Baltimore.

After three years here in charge of publicity and advertising for Loew's four local houses, Junior McGheghan left Saturday (11). Succeeded by Walter Stoltz.

Salt Lake.

Carson City, Nev., opera house, landmark of the west since 1878, was burned to the ground last week. Wooden building.

Plaza at Brownsville, Pa., destroyed by fire. Loss $150,000. Insurance $75,000. Lasky Brothers, owners. Town's best theatre.

New York City.

Bernard Davis, asst. mgr. RKO Coliseum, New York, has resigned.

Providence.

Richard E. Farrell, RKO Albee house manager here, shifted to the publicity at RKO Keith's, Boston. William Lovett replaces at Albee.

Minneapolis.

Publix Northwest division managerial changes includes transfers of Dave Wells from Paramount, Bismarck, N. D., to Aster here, J. B. Reisman from Lyric, Duluth, to Grand here and P. Schwie from Minneapolis Grand to Duluth Lyric.

Steubenville, O.

Dennison Theatre Co., new, with Lee Van Tillberg, James Barkhurst and Eugene Dungan, as incorporators, has leased for 10-years the Lincoln at Dennison, O., from Joseph Smith.

Utica, N. Y.

Ben Stern, of Stanley, goes to Troy, (N. Y.) theatre. He managed it previously. Earl J. Johnson succeeds Stern.

Policy change to vaudfilm, five-acts.

Olympic, indie now showing films only.

Albany, N. Y.

Empire, closed, will reopen soon under a new policy. Recently bought by C. H. Buckley, owner of the Leland and Harmanus Bleecker hall. Adjoins the Leland.

Cleveland.

By underwork stuff, three young bandits held up the Knickerbocker and relieved manager Louis Sweet of $1,100 of the theatre's receipts in addition to his own watch and $40. Sweet put too much trust in a secret door knock used by employees to get into his office. Gangsters bought tickets, watched ushers from inside until they got on to the code knock and then surprised manager.

A girl cashier saved money for the Columbia, only burlesque house in town, when a lone burglar shoved a gun at her through the window. Although she had more than $100 in front of her, she pushed just $35 to him and he was apparently satisfied with it.

Bamboo Gardens, chop suey cafe, was treated to fireworks by gunmen who started his lone raid by firing blank cartridge to frighten the cashier and customers. George Wing, head waiter, pursued him in a cab but gunmen escaped with $350.

Ft. Wayne, Ind.

New summer RKO policy in effect here with vaude moved from Emboyd to Palace, latter playing three-day. Former house goes to straight films. Jefferson, third RKO theatre, continues as 2nd-run.

(Continued on page 62)

Picture Possibilities

"Right of Happiness"—Unfavorable

"RIGHT OF HAPPINESS" (Drama, Du Roy and Le Maistre, Vanderbilt). Only if a play like this had a run would pictures be interested. It didn't. *Ibee.*

"The Silent Witness"—Favorable

"THE SILENT WITNESS" (Mystery drama, Lee Shubert, Morosco). A mystery meller that should do well enough on Broadway to be eligible for the screen. English play and rights may have been sold over there. *Ibee.*

"The Wiser They Are"—Favorable

"THE WISER THEY ARE" (Comedy, Jed Harris, Plymouth).

Light but amusing comedy which should provide something for a program release. *Ibee.*

"The Rap"—Unfavorable

"THE RAP" (Melodrama, Nava Productions, Avon).

Not material to interest pictures. Based on shakeup in New York city affairs and legislative investigation. *Char.*

"Joy of Living"—Favorable

"JOY OF LIVING" (Comedy, Womrath and Lederer, Masque).

A play from the German and would make a better picture than show. Stock market angle may count. *Ibee.*

TALKING SHORTS

JOHNNY FARRELL
"Duffer Swings"
Golf Novelty
8 Mins.
Hippodrome, New York
Pathe

Poor photography and bad recording counts against this subject, which otherwise might have been highly touted and deservedly. It suffers from an obvious attempt to artify. Pathechrome as used is 'way off.

Opens silent but gets talking after a couple of minutes. Farrell is shown instructing a pretty girl on some golf pointers. The principal lesson to be gleaned from golfers is not to learn how to play from the girls shown in the picture. A second girl comes in later. That way if this subject was meant to be instructional it goes astray.

Farrell's voice sounds canny but he manages to get over the idea that a good firm swing and a good follow through is necessary in golf. Some trick photography showing the girls off the ground is unnecessary. This was bad editorial judgment. *Shan.*

RUTH ETTING
"Freshman Love"
Comedy and Songs
20 Mins.
Winter Garden, New York
Vitaphone No. 1204-05

Undergraduate idea sprinkled around two songs by Ruth Etting. Light and pleasant, though either the recording or Miss Etting's singing was off or the Winter Garden was having reproduction trouble at this performance. Most likely the latter, as the sound difficulties continued into the full length feature.

Short can play the de luxe houses on the strength of the frame work as much as Miss Etting, despite that her name won't hurt. Trouble with Miss Etting here is that she's warbling one indifferent ballad, her first, and using a not especially new tune as her second. However, the latter is more attractive to the ear than her opening rendition. Camera has not given this normally good looking girl any the best of it, either, a matter of lighting.

Don Tompkins, who did the kid freshman in the original stage version of "Good News," is similarly assigned here, foiled by Jeanie Lang, as the flapper co-ed, and Max Hoffman, Jr., playing the leader of the fraternity house. Tompkins' emotions are in a turmoil over Miss Etting, provoked by her radio voice, leading to a mash note and back stage when the show comes to town. Meanwhile, the fraternity members are framing and the girl innocently calls upon the star to give up her boy friend. Follows Miss Etting's counter move to help the girl and confound the male gang when they show up to see the freshman's escort effort flop. Intermingled is viewed Miss Etting singing over the air and tossing the other ditty at a theatre audience, while leaning up against the proscenium. Apparent attempt to genuinely duplicate a spot light effect seems to be the reason for the poor camera work here.

Tompkins, Miss Lang and Hoffman do much to carry it along. As a means of presenting Miss Etting, the effort deserves praise as a gesture to get away from the straight singing short. Running to two reels, it's rather an elaborate attempt, but the results are satisfactory. *Sid.*

"PEACE AND QUIET"
Comedy
8 Mins.
Strand, New York
Vitaphone No. 1152

Not much to laugh at here. Story is an old-fashioned affair given a new coating of paint. Just a fair short for the small houses.

Young couple are annoyed by riveters and can't get any quiet. Wife finally talks hubby into visiting her parent's farm. At the farm hubby is nabbed by a trap, is bothered by the old man and a neighbor harmonizing on instruments, and is finally forced to sleep in the family bed. Unable to sleep, he goes downstairs, where the screen-struck sister-in-law makes love to him. Is driven out by the old man and coming home is lulled to sleep by the riveting.

"BIRDS OF A FEATHER"
Cartoon
8 Mins.
Hippodrome, N. Y.
Columbia

This subject suffers from too much similarity with previous cartoons of this and other series. This one belongs to the Silly Symphony crowd. This weakness makes it filler stuff for the intermediate programs and lesser spots only. It's a concoction of rhythmic gyration by various fowl.

The punch is where a vulture swoops down to nip a baby chick and is foiled by a group of blackbirds. The latter form like an aeroplane squadron in battle to save the chick. That's the only original angle here shown. Shading lacks interesting backgrounds. *Shan.*

"THE LAST STRAW"
Romney Brent
Satirical Novelty
8 Mins.
Warners, N. Y.
Vitaphone No. 1142

Purposed to be a satire on the modern pharmacist clerk as a sandwich maker instead of a drug store expert, the short flounders in photography and dialog. It's filler only for the emergency grinds. Two scenes are utilized. Opening is a school for pharmacists clerks where the instructor is shown pansylike and the students likewise. That's bad taste as well as n.g. theatre from a public angle. It's overdoing an irrelevant idea. Short lacks punch and is devoid of action.

In the second scene Brent as the drug clerk keeps selling iodine to every customer regardless of what is asked for. When a woman steps on his foot, Brent pulls a faint and keeps repeating advertising slogans and epigrams learned in the pharmacists school for a final fadeout.

Stanley Rauh is credited with having authored this. His name appears on nearly a majority of the original Vitaphone creations. If he does them all it's easy to see that one individual cannot turn out that many subjects and expect them all to be original as well as successfully entertaining. If it's an economy angle by the company it's goofy. It may indicate a shortage of writers. *Shan.*

THE REVELLERS (No. 99)
Quartet
8 Mins.
Tivoli, New York
Metro

This same quartet has made several previous singing shorts for Metro. Favorable voices, blending nicely for harmony, combine with appealing personalities toward making the routine of three numbers agreeable entertainment. Brief, with no stalling around, quartet going straight through without a stop, short is a fit for bills where "different" filler is wanted. Little straight singing product of one reel or less around these and thus ideal to go along with comedy or cartoon matter.

Little production value here, but manner of presentation satisfactory. Four men stand behind a piano, without shifting from their position. Behind them is a window set. Pianist merely accompanies and keeps his instrument down enough so that the voices are not obscured.

Direction but average and photography on whole not as sharp as might have been desired, yet the personalities of the men, all in tuxes, get across nicely. Most of short in medium shots, now and then cutting to closeups of one or two men.

Three numbers in routine, in order: "I'm Looking Over a Four-Leaf Clover," "On the Sands at Waukiki," this number including off-stage guitar music, and "Breezin' Along With the Breeze." All of the songs seem to lend themselves happily to harmony for a quartet. *Char.*

MARTINELLI
"Carnival"
Song Sketch
8 Mins.
Winter Garden, New York
Vitaphone No. 1213

Operatic tenor as a gondolier appropriately backgrounded by jolly times in Venice. Should be particularly fit in Italian neighborhood houses and those undersized de luxe sites where they like this sort of thing. Regardless of the Martinelli standing, just a wait for general small town capacities of 1,500 and less.

Aria not named. Martinelli blasts his powerful voice o'er the canal as he paddles an elderly couple to the fete. Brief shot of two dancing couples and then back to the tenor, who starts singing as his fares again embark and drift on their way at his propulsion.

Film illusion is that all Venice must have heard Martinelli singing this night, and if all gondoliers cut loose at such volume, cotton should find a new outlet. *Sid.*

"CRAZY HOUSE"
Benny Rubin
Colortone
14 Mins.
Loew's, New York
Metro

Like its title, this is a crazy short. Excellently colored, with some good people in the cast and a number of sets. From the amusement angle, however, it isn't there except as a freak booking.

Allegorical dances, a negro tapper, and a bughouse burlesque on radio broadcasting are quilted with occasional jabbering by Benny Rubin. Plenty of divertissement, but that's the trouble. So confusing that the crazy house idea gets over in its stead a melange of stuff that impresses as cuts from other productions.

Vernon Dent and Polly Moran, as well as Karl Dane, assist Rubin in the flashes of this derangement. There is pie-throwing and shooting to make this earn the hodge-podge title. *Wally.*

Miniature Reviews

"The Millionaire" (WB). Marks change of pace for George Arliss in a modern comedy which should bring him within mental reach of all film theatres. Good cast name lineup to aid and very pleasant entertainment. Successful circulation certain.

"Connecticut Yankee" (Fox). Good comedy picture plus the Will Rogers name on top. Lavish production and plenty of laughs. Should draw substantial grosses for all. houses.

"Strangers May Kiss" (M-G). Outstanding money picture. The Ursula Parrott novel is brought to the screen as more effective entertainment than the book itself with the Norma Shearer and Robert Montgomery names.

"Skippy" (Par). By kids and a great kid talker, but not for kids only. Should do business anywhere with its appeal for all ages.

"The Naughty Flirt" (FN). Just a picture. Lifted into some inverted laughter by Alice White's insipid piquancy. Not as hot as may be painted. Will need strong stage support.

"Swanee River" (Sono Art. Hopless shopworn story. Spirituals to help is an anchor.

"Drums of Jeopardy" (Tiffany). Small time thriller on style of "Dr. Fu Manchu." Biggest appeal for kids. Double features.

DAPHNE POLLARD
"The Cat's Paw"
18 Mins.; Comedy
Warners, N. Y.
Universal

Looks like a costly short without reason. Distinctly asinine. Three minds credited for writing this piece. This slapstick piece concerns Daphne Pollard's laughless antics at trying to bring a canary aboard a pullman train. Conductor had barred the pet. Only for the inland grinds as filler where stay-ins on their episodic visits to the theatre might laugh at it.

Three scenes. One is a cat and dog show or something where it's introed that Miss Pollard is expected with her bird pet. The second scene is Miss Pollard almost missing the train for no logical reason or even a funny one. The third is where she keeps the pullman passengers awake by hunting for her bird which is being chased by a cat. That cat and bird scene is wrong stuff to begin with.

A cheap spot comes in when Miss Pollard is impelled to hide the canary in the back of her skirt to form a hump. That's crude entertainment anywhere. Goofy final fadeout shows conductor ordering the passenger who has a pet aboard off the train. Thus all jump off with birds and beasts of various sizes. Maybe that's a laugh but it comes in the wrong way. *Shan.*

"CURIOSITIES"
Educational Novelty
11 Mins.
Loew's New York
Columbia

Although interesting the short measures to intermediate entertainment only. Subject is similar to others of the same or similar series with the talking voice off the screen. Around seven clips here. All are closeup so far and covering stuff from a canary who carries a recognizable whistling tune to a cat fishing, good kid food.

This short looks to be feeling the pinch of material. That's indicated by the fact it is again using a library shot of Mrs. Winchester's House at Palo Alto, Cal., and known as a spook joint. The same clip was used when the series was distributed by FBO in 1929.

Another shot and because obviously phoney could be cut for sincerity's sake. That's the one about the Samoan Islanders. Obviously dubbed voices and the dancing shots look like African Negroes and not Samoans. But that's maybe. Usual nude women shown here.

First shot shows a spot in California where they dig for quicksilver, the dry liquid. Another interesting shot shows a desert scorpion committing suicide in the face of fire. *Shan.*

LUGOSI STAMPED

Hollywood, April 14.

Bela Lugosi will be kept in nightmare parts similar to that in "Dracula." Universal has readers looking for more parts of that type for Lugosi, the readers rummaging through old stories.

Studio already has "Frankenstein" for the actor.

THE MILLIONAIRE

Warner Bros. production and release. Starring George Arliss. Features David Manners and Evalyn Knapp. Based on E. D. Biggers' story, "Idle Hands," with dialog by Booth Tarkington. Directed by John Adolfi. J. Van Trees, cameraman. At Winter Garden, New York, on indef grind run, starting April 8. Running time, 82 mins.

James Alden.....George Arliss
Barbara Alden.....Evalyn Knapp
Bill Merrick.....David Manners
Mrs. Alden.....Florence Arliss
Peterson.....Noah Beery
Oldest Employe.....J. Farrell MacDonald
Andrews.....Bramwell Fletcher
Schofield.....James Cagney
Briggs.....Tully Marshall
Davis.....Ivan Simpson
Dr. Harvey.....J. C. Nugent
McCoy.....Sam Hardy

A quiet modern comedy well played and produced which should enjoy a substantial career through every class of house. It doesn't particularly impress as a holdover prospect, but it is pleasant and wholesome entertainment sure to bring Arliss closer to the fans at large.

Arliss' legit following will not respect it as much as his "Disraeli" or "Old English," but will enjoy it in a mild way. Arliss is at his best in character parts. Here he remains a master technician with less power than usual in his characterizations. However, "The Millionaire" unfolds as a good selection by the studio as a change of pace for this ace actor.

There is basic interest in the script, which tells of an aged head of an automobile plant ordered away for six months by his doctor. Away to a slow start, the picture picks up as the veteran business man begins to chafe at the enforced inactivity, and finally dupes his way into a partnership with a young chap on a gasoline service station without revealing his identity. That the college graduate ultimately wins the daughter is to be expected.

Cast carries a neat array of names, all capably contributing. Special designation must include Evalyn Knapp, who, though under Warner contract for some time, has apparently thrown off the handcuffs and seems on her way. She looks extremely well here, her appearance showing marked improvement of late, and handles her minor "sides" creditably. David Manners, opposite, is the conventional juvenile, lacking any real acting opportunity in this one.

Adolfi, directing, lingered overlong in breaking Arliss away from his beloved office and desk. It forces the feature to climb uphill for about two reels, after which it finally makes the grade when the entertainment situation is approaching the danger point. Once over the crest, the coasting is easy, with Arliss always in control.

As regards Adolfi, maybe that slow beginning isn't entirely his fault. The extent of the duties of a director when on an Arliss picture is an open question. Feature got a bad break at the Winter Garden opening night when the booth men couldn't get the fader adjusted, either being too soft or loud, and the sound finally quit for about 100 feet.

No evidence of superfluous footage or dialog after Arliss' departure from the factory. The comedy is then a matter of situation and as clay in this artist's hands as the wealthy auto president slips away from his family to dabble in business again and against his doctor's orders. Discovery as a gas station attendant by his wife and daughter is inevitable and merry, as also the innocent formal call by the young partner upon the factory head to ask for his daughter.

Nothing lavish in the way of production, because it is not necessary. It's a picture for which the salary list probably was as heavy an overhead factor as anything else. Mrs. Aliss is the wife, while Noah Beery, J. Farrell MacDonald, Tully Marshall, J. C. Nugent and Sam Hardy are doing nothing much more than attend to bits. The seemingly inseparable professional partnership of Arliss and Ivan Simpson is again in evidence, with the latter playing as the valet. As far as America is concerned, this union presumably dates back to the stage production of "Green Goddess," first done 10 years ago over here.

There will be a box-office welcome for "The Millionaire." They'll all enjoy Arliss' performance, while those not intrigued by the story can spend the time gazing at Miss Knapp. *Sid.*

Connecticut Yankee

Fox production and release. Starring Will Rogers. Features Myrna Loy, William Farnum, Maureen O'Sullivan and Frank Albertson. Remake from the silent picture by same company. Adapted by William Counselman from Mark Twain story. Directed by David Butler. Ernest Palmer, cameraman. Joseph Aiken, sound. At Roxy, New York, week April 10. Running time, 95 minutes.

Hank (Sir Boss).....Will Rogers
King Arthur.....William Farnum
Queen Morgan Le Fay.....Myrna Loy
Alisande.....Maureen O'Sullivan
Clarence.....Frank Albertson
Merlin.....Mitchell Harris
Sagramor.....Brandon Hurst

Good deluxe house comedy which has the Will Rogers name to make it class as strong b. o. It should be okay, for with the exception of 'What Price Glory," this picture was probably the best silent comedy Fox ever turned out, and among the leaders of its class released by any firm. It was a pip and it's still very funny to sound. Patrons of all ages will like it, but particularly will it click with the generations on both ends.

To speculate on what "Connecticut Yankee" might have been as a talker is, perhaps, beside the point. David Butler, who directed, has done so in broad strokes, so that no one can muff it. That the new version doesn't particularly show any degree of imagination is also true, but that's a secondary consideration, because they laugh at it as is.

The picture is backed by a lavish production which must have sent its cost sheet around $750,000. That's plenty, but it'll come back and more in this country, and the British domains, too. The latter because someone slipped in a nice plug for Britain through one portion of the Rogers chiding.

Quite a number of sidelights. The first is that the story was originally turned down by Doug Fairbanks, after which Fox made it with Harry Myers. It was released late in '20 on the Coast at Miller's theatre. Emmett Flynn was the director, and the cast included Pauline Starke, the late George Seigman, Charles Clary, Rosemary Theby, William V. Mong and Charles Gordon. And, if memory serves, the silent's titling was nothing less than great.

The staff working on this sound version must have run off the silent print plenty. William Counselman gets credit for the modern adaptation, but there's no telling how many writers worked on the script. Movietone City was all cluttered up with knights in armor running around in Austins, and the Western avenue plant was filled to the brim with the big interiors.

On the script end there seems to have been some indecision as to how to start and finish the picture. Neither the beginning nor the end is entirely satisfactory, especially the finish. But that's a minor item, too, because the main sequence is a dream, anyway, and there are more than sufficient laughs to compensate. That the studio crew chose to stick very close to the silent edition may simply be the old army game of sacrificing Rogers down to second and playing for one run. If so, the modus operandi has been completely successful.

Rogers is completely at home as Sir Boss, and placed in a spot where he can look 1,400 years ahead, the gags may be imagined. Only notable notable change is in the sequence where the Knights of the Round Table rid to the rescue of King Arthur and the Boss. In the first film this was accomplished on motorcycles. Now, it's a matter of diminutive Austins and a baby tank. Butler has missed the assembling of the cars for full effect, and there is no shot to equal the flash of numberless motorcycles pouring forth from the castle walls and winding down a long road. Yet, it's funny enough, and the kids applaud the rescue ride even in the Roxy. Demonstrating that either the hilarity is there or kids are kids anywhere.

Rogers' main cast support comes from William Farnum as King Arthur, Mitchell Harris as Merlin, the magician, and Brandon Hurst playing the menace. Myrna Loy has not done much with her femme heavy, while Maureen O'Sullivan has nothing much more than a bit. Frank Albertson, supplying the other half of the love interest, appears to be at a loss in not being able to chatter at his generally furious rate.

An unfortunate angle is Rogers' inclusion of the Rockne name when he goes into the hokus-pokus routine to make the natives believe he is making the sun do an eclipse. However, it's done very well, as also

(Continued on page 33)

The Woman's Angle

"The Naughty Flirt" (FN). Weak story padded with box-office sensationalism. Cheaply handled and palatable only to low grade audiences.

"Strangers May Kiss" (MGM). Has everything—sex, clothes, interesting conflict, appealing moral and a favorite star.

"The Millionaire" (WB). George Arliss as a sweet old tyrant in a down-to-earth picture sagely schemed for audiences' amused sympathy. Means substantial feminine attendance.

"A Connecticut Yankee" (Fox). Will Rogers with his winning shyness perfectly cast in sure-fire comedy. Will draw hordes of women and children and enough to make up for the deficiency of flaps.

SAMPLES of the rave notices by N. Y. critics ....

"Lines will be forming outside Winter Garden for weeks to come"
Graphic

☆ ☆ ☆ ☆

"Superlatively charming. Definitely another hit.
Magnificent entertainment."
Daily News

—get this STRAIGHT!

although
GEORGE ARLISS
in
"THE MILLIONAIRE"
is the talk of the entire industry—

it is only the forerunner of the greatest hits ever grouped for immediate release!

WE TOLD YOU!-"Depend on Warner Bros"- NOW LOOK→

with **JAMES CAGNEY, JEAN HARLOW,**
Edward Woods, Joan Blondell

Wherever you go! Wherever you turn! You hear about

The PUBLIC ENEMY

it's a whisper that will turn to a thundering echo of cheers by May 15th when this masterpiece is issued to a waiting world. Date it NOW!—It's guaranteed!

★ ★ ★

GOD'S GIFT TO WOMEN

is here—and it's there! . . .

FRANK FAY

. . . . and seven gorgeous girls including
LAURA LA PLANTE and JOAN BLONDELL

May 22nd you get the great

John BARRYMORE

as the hypnotist and
MARIAN MARSH as Trilby in

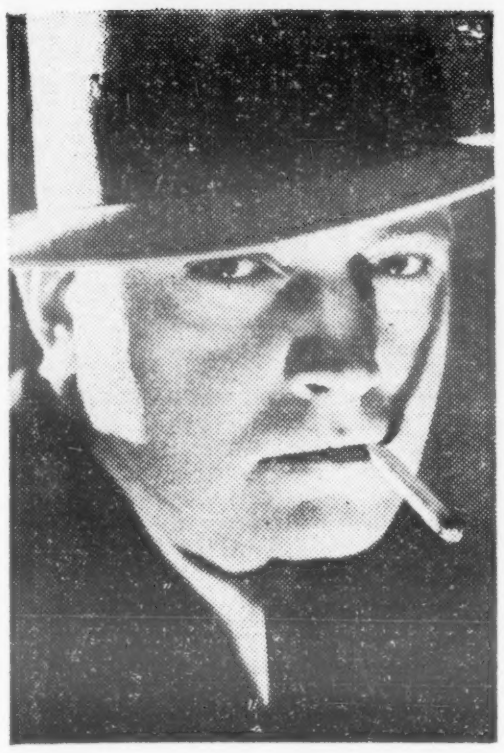
"SVENGALI"

The greatest attraction since "Dr. Jeckyl and Mr. Hyde"

Barrymore's supreme masterpiece!

★ Based on novel by George Louis DuMaurier. With Donald Crisp, Bramwell Fletcher, Carmel Myers. ★

ONE RIGHT AFTER ANOTHER



RICHARD
BARTHELMESS
in **"The Finger Points"**
3 sensational weeks N. Y. Strand. Held over B'klyn Strand. Tremendous everywhere! Another Barthelmess knockout!

BIG BUSINESS GIRL
with **Loretta YOUNG**
FRANK ALBERTSON, RICARDO CORTEZ, JOAN BLONDELL. *What a show!* What a title for exploitation. (See press sheet for greatest list of stunts, tie-ups, ideas ever used for one picture.)

DOROTHY
MACKAILL
puts the reverse English on "Office Wife"
in **"Party Husband"**
with JAMES RENNIE and a great cast!

JOE E. BROWN
. . . in another wow comedy . . .
"BROAD MINDED"
with ONA MUNSON, WM. COLLIER, JR. and MARJORIE WHITE. . . . . .

From FIRST NATIONAL

—and the picture that will break "Dawn Patrol" records

DOUGLAS FAIRBANKS, Jr.
in
"chances"

▲ ▲ ▲ A. Hamilton Gibbs' sensational air story with ROSE HOBART, Anthony Bushell, Holmes Herbert, Mary Forbes

Doug. will double his tremendous following with this one

Orph's 8 Acts and "Horn's" $18,000 Has Seattle Steamed Up

Seattle, April 14.
(Drawing Population, 450,000)

Eight acts of vaude at Orpheum is more than the talk of the town for it's the b. o. goods, too. Now in second week and going okay. However, it makes the show too long for lots of the folks. In ballyhoo vaude is again being featured over and above the film, the reverse of the rule for the past two or three years.

Next big noise is the pop priced showing of "Trader Horn" at the Fifth Avenue. Not long ago roadshowed at the Met to good gross for 15 days. Mary Pickford in "Kiki" is bidding for top favor, while her husband is in his second week across the street.

Estimates for This Week

Paramount (Fox) (3,106; 25-35-50)—"Charlie Chan" (Fox) and unit. Stage fits well and program will get $13,000, all right. Last week, "Unfaithful" (Par) around $13,200.

Fifth Ave. (Fox) (3,400; 25-35-50)—"Trader Horn" (M-G). Big ad. campaign and recent heavy talk anent its showing at road show prices, helping for great $18,000; long show holds total down, but may hold over. Last week, "Dishonored" (Par) approximately $12,000.

Fox (2,300; 25-50)—"Not Exactly Gentlemen" (Fox). Nothing unusual, looks about $5,000. Last week "Widow From Chicago" (FN) near $6,000.

Blue Mouse (Hamrick) (950; 25-35-50)—"Kiki" (UA). Mary Pickford here with Doug across the street; doing nice biz for $6,400. Last week "Honor Among Lovers" (Par) flopped at $3,500.

Music Box (Hamrick) (900; 25-35-50)—"Reaching for Moon" (UA). In second week going well for $5,400. Last week same film, great on $8,500.

Liberty (Jensen-von Herberg) (2,000; 15-30) — "Headin' North" (Tif). Stepping on publicity; for $6,300, good, this week. Last week "The Royal Bed" (Radio) $6,800.

Orpheum (RKO) (2,700; 25-60)—"Behind Office Doors" (Radio). But now it's "8" acts that get the big play and billing; long show and long lines, for $14,500, swell. Last week "Laugh and Get Rich" (Radio) and similar vaude layout $15,900. Wow.

COLUMBUS BRIGHTENS; 'KIKI' MAY GET $19,500

Columbus, April 14.
(Drawing Population 475,000))

The lid's off this week and business is on the way back to that so-long-looked-for normalcy. College students back in town and that helps. Good pictures, too, so the critics say. Advertising budgets up, and publicity being turned out as by a machine.

That the town is now supporting a stock company hasn't hit the film houses so far. Burlesque also fails to hit the talkers.

Chaplin failed to do the expected here last week and was pulled after a seven day run. Almost hit a record for the Broad, but fell off enough in midweek to be given the ouster order.

Broad, with "Dishonored," seems to be the major draw of the new week. Ohio's "Kiki" has a build up with Jack Benny, who has been given enough early raves to prove a top draw.

The Majestic is back on a straight split week policy once more.

Estimates for This Week

Palace (RKO)—"Bachelor Apartment" (Radio) (3,000; 25-50). Hardly good for more than a fair week of $12,500. Last week "Laugh and Get Rich" (Radio) closed to $11,100.

Ohio (Loew-UA)—"Kiki" (UA) and unit (3,074; 25-50). Stage unit is nice buildup and house should do strong $19,500. Last week "Honor Among Lovers" (Par) and unit, $16,700.

Broad (Loew-UA)—"Dishonored" (Par) (2,500; 25-50). Dietrich considered one of best local draws; will be near good $17,000. Last week "City Lights" (UA) did nice job with $17,900, but no record for house, and out after one week.

Grand (Neth)—"Finger Points" (1,100;; 25-50). Better than average for this house and will gross $4,800. Last week "Misbehaving Ladies" (FN) did well with $4,400.

Majestic (RKO)—"Beyond Victory" (Pathe) and "The Flood" (Col) split week (1,100; 25-50). Both features good and house should do $4,000. Last week "Bab Sister" (U) and "Air Police" (WW) closed to $3,650.

Lusty Withdraws

Lou Lusty has resigned as overseer of Warners' Broadway theatres.

Ill health is understood to have been the chief reason.

VAUDE PUSHING MONT'L LOEW HOUSE UP–$12,500

Montreal, April 14.
(Drawing Population, 600,000)

This will be another Chaplin week, Princess showing no signs of a letup on "City Lights." Likelihood is for around a $17,000 second week.

"Trader Horn" at His Majesty's which goes picture this week from legit, rates to run "Lights" a close second on $1.50 top. "East Lynne," at the Palace, is sure of a big femme following, native and Old Country, with Conrad Nagel as a further drag. Capitol has a deuce with "Doctors' Wives" and "Painted Desert," but does not figure much above $11,500.

Loew's is gaining a rep for better-than-usual vaude and has "The Prodigal." Indications are for $12,500. Nabes have been spotty all over city. Due to get worse with advent of fine weather.

Estimates for This Week

His Majesty's (CT) (1,600; 50-$1.50)—"Trader Horn" (M-G). Figures as one of best in town; $16,000 on indication of advance sales. Last week French-Italian opera did better than expected, around $12,000.

Palace (FP) (2,700; 40-75)—"East Lynne" (Fox). Sure for femmes; should jump to $15,000. "Dishonored" (Par) around $13,500 last week.

Capitol (FP) (2,700;60)—"Doctor's Wives" (Fox) and "Painted Desert" (Pathe). Do not figure to make much and about $11,500 at best. Last week "Honor Among Lovers" (Par) and "It Pays to Advertise" (Par) about $12,500.

Loew's (FP) (3,200; 35-60)—"The Prodigal" (M-G). Good vaude should help hold to around $12,500. Last week vaude flopped but "Bachelor Father" (M-G) collected near $12,000.

Princess (CT) (1,600; 35-60)—"City Lights" (UA) (2nd week). Rates to stay around $17,500. Last week best in history of house at $24,500.

Imperial (FP) (1,900; 25-40)—"Outward Bound" (WB) and "Fighting Caravans" (Par). Nothing special here; $2,800 fair estimate. Last week "Humiliation" (World-Wide) got more play than usual for this house, "Hot Heiress" (FN) acted as filler with total about $3,500.

Cinema de Paris (Ind) (25-50)—"L'Homme Qui Assassina" (French) Usual French picture customary here; no special pull, $1,500. Last week "Mon Coeur Incognito" (French) about $1,800.

"Finger" $27,000 At Buff.—Lakes May Top Town on $30,000

Buffalo, April 14.
(Drawing Population, 500,000)

Theatres started strong this week with indications of good figures all around.

Estimates for This Week

Buffalo (Publix) (3,600; 30-40) "Finger Points" (FN) and unit. Flying start and Gilda Gray on stage; should better $27,000. Last week "Skippy" (Par) strong with kids; matinees capacity for $26,200.

Hipp (Publix) (2,400-40-60) "Gentleman's Fate" (M-G). Will scale under last week, $11,000 being indicated. Last week "Parlor, Bedroom and Bath" (M-G) climbed to $15,700.

Great Lakes (Fox) (3,400; 25-35-50) "Strangers May Kiss" (M-G). Doing big and if holds up should reach $30,000. Last week "East Lynne" (Fox) around $17,000.

Lafayette (Ind.) (3,400; 25) "Lonely Wives" (Pathe). Falling off to under $9,000. Last week "Ten Cents a Dance" (Col) bettered $15,000, runner-up for house record.

Century (Publix) (2,400; 40-60) "50 Million Frenchmen" (WB). Looks like medium business at under $10,000. Last week "Millie" (Radio) topped $11,000.

Comparative Grosses for March

(Continued from page 14)

NEWARK

	March 7	March 14	March 21	March 28
BRANFORD High..$30,500 Low... 15,000	"My Past" $13,000 (New Low) Stage Show	Men's Women" $15,000	"Hot Heiress" $15,000	"Kiki" $14,000
CAPITOL High..$15,000 Low... 2,400	"Reducing" $3,000	"Sit Tight" $2,800	"Bachelor Father" $2,400 (New Low)	(DARK)
STATE High..$32,000 Low... 10,000	"Inspiration" $21,000 Vaude	"New Moon" $19,000	"Fighting Caravans" $15,000	"June Moon" $13,000
RKO PROCTOR'S High..$29,000 Low... 7,000	"Kept Husbands" $16,000 Vaude	"Last Parade" $20,000	"10c. Dance" $20,000	"Office Doors" $13,500
MOSQUE High..$33,000 Low... 4,200	"Many Slip" $4,800	"Naughty Flirt" $6,000	"Woman Hungry" $6,000	"Kiss Again" $6,000

CINCINNATI

	March 7	March 14	March 21	March 28
ALBEE High..$30,900 Low... 20,000	"Charley's Aunt" $22,000 Vaude	"Body and Soul" $23,300	"June Moon" $23,000	"Conquering Horde" $20,000 (Low)
PALACE High..$28,100 Low... 12,600	"Reaching Moon" $17,000	"City Lights" $25,900 (1st week)	"City Lights" $12,600 (2d week) (New Low)	World" "Man of the $15,000
CAPITOL High..$22,000 Low... 9,200	"Fighting Caravans" $9,200 (New Low)	"Unfaithful" $13,500	"East Lynne" $14,000	
LYRIC High..$23,900 Low... 9,000	"Easiest Way" $15,000 (1st week)	"Easiest Way" $9,000 (2d week) (New Low)	"New Moon" $14,000	
KEITH'S High.. $6,500 Low... 3,800	"Squealer" $4,500	"Widow from Chicago" $5,500	"Viennese Nights" $6,000	
STRAND High.. 6,940 Low... 3,000	"Beau Ideal" $4,100	"Great Meadow" $4,500	"Lottery Bride" $4,000	"Misbehaving Ladies" $4,000
FAMILY High.. $5,160 Low... 2,500	"Men on Call" and "Dracula" $3,600	"Costello "Case" and "Girls Excitement" $4,000	"Caught Cheating" and "Single Sin" $4,000	"Desert Vengeance" and "Aloha" $4,000

WASHINGTON

	March 7	March 14	March 21	March 28
FOX High..$41,500 Low... 00,000	"Body and Soul" $22,500		"Charlie Chan" $21,000	"Conquering Horde" $20,000
EARLE High..$25,500 Low... 6,000	"Father's Son" $16,000 Stage Show		"Beau Ideal" $17,000	"Kept Husbands" $16,000
KEITH'S High..$18,400 Low... 4,600	"Last Parade" $6,500		"Office Doors" $11,000	"Lonely Wives" $8,500
PALACE High..$27,300 Low... 11,500	"No Limit" $19,000 Stage Show		"Southerner" $21,000	
COLUMBIA High..$19,000 Low... 5,500	"Reaching for Moon" $13,000		"Kiki" $9,100	
RIALTO High..$21,400 Low... 4,600	"Lottery Bride" $5,000		"Rango" $10,000	"Drums of Jeopardy" $7,200

DENVER

	March 7	March 14	March 21	March 28
DENVER High..$27,700 Low... 7,000	"Millie" $16,800 Stage Show	"Unfaithful" $16,800	"Honor Lovers" $17,100	"Man of World" $18,000
PARA-MOUNT High..$22,000 Low... 5,800	"Heavenly Night" $5,800 (New Low)	"Southerner" $8,500	"Reaching for Moon" $10,500	"Parlor, Bath" $10,500
RIALTO High...$7,750 Low.... 2,000		"Gentleman's Fate" $2,800	"Trader Horn" $8,300	"Lottery Bride" $3,700
TABOR High..$14,000 Low... 8,000	"Dracula" $14,000 (High)	"City Lights" $14,000 (High)	"Don't Bet Women" $9,000	"Million Frenchmen" $9,500
ALADDIN High..$16,600 Low... 1,650	"East Lynne" $10,000	"City Lights" $10,000	"Body and Soul" $7,000	"Lonely Wives" $6,500

NEW ORLEANS

	March 7	March 14	March 21	March 28
LOEW'S STATE High.. Low...	"East Lynne" $14,800		"Parlor, Bath" $10,000	"Doctor's Wives" $10,700
SAENGER High.. Low...	"Unfaithful" $18,500 Stage Show		"Man of the World" $12,500	"Honor Lovers" $19,000
STRAND High.. Low...	"Sit Tight" $3,400			"Lottery Bride" $1,900
ORPHEUM High.. Low...	Stage Show		"10c. Dance" $13,800	"Office Doors" $9,000
TUDOR High.. Low...	"Rango" $3,400		"Trader Horn" $7,500	"Fifty Million Frenchmen" $1,900

BUFFALO

	March 7	March 14	March 21	March 28
BUFFALO High..$40,000 Low... 21,000	"Honor Lovers" $21,000 (New Low) Stage Show	"Unfaithful" $29,000	"My Past" $40,000 (Record) Vallee on Stage	"Man of World" $21,700
CENTURY High..$16,900 Low... 6,200	"Dracula" $16,000	"Rango" and "Divorce Friends" $8,000	"Lincoln" $7,500	"Mothers Cry" $6,200 (New Low)
HIPPO-DROME High..$20,000 Low... 11,000	"Finn and Hattie" $14,000 Vaude	"Sit Tight" $15,000	"Conquering Horde" $14,000	"Hot Heiress" $11,000 (New Low)
GREAT LAKES High..$30,000 Low... 10,000	"Easiest Way" $20,000	"City Lights" $30,000 (1st week) (Record)	"City Lights" $10,000 (2d week) (New Low)	"Seas Beneath" $15,000

BIRMINGHAM

	March 7	March 14	March 21	March 28
ALABAMA High..$00,000 Low... 00,000	"Scandal Sheet" $10,000 Stage Show	"Dance Fools" and "Parlor, Bath" $10,000	"Unfaithful" and "Finn and Hattie" $10,000	
RITZ-RKO High..$00,000 Low... 00,000	"City Lights" $8,000	"Last Parade" $4,500	"Dracula" $5,000	
STRAND High..$00,000 Low... 00,000	"Illicit" $2,500	"New Moon" $3,000	"Sit Tight" $2,900	
EMPIRE High..$00,000 Low... 00,000	"Kismet" $4,000	"Birth of a Nation" $4,500	"Golden West" $3,100	
TRIANON High..$00,000 Low... 00,000	"Aloha" and "Third Alarm" $1,100	"City Lights" $1,000	"Painted Desert" and "Single Sin" $975	
GALAX High..$00,000 Low... 00,000	"Great Meadow" $1,000	"Conquering Horde" $1,000	"'Way for a Sailor" $1,100	

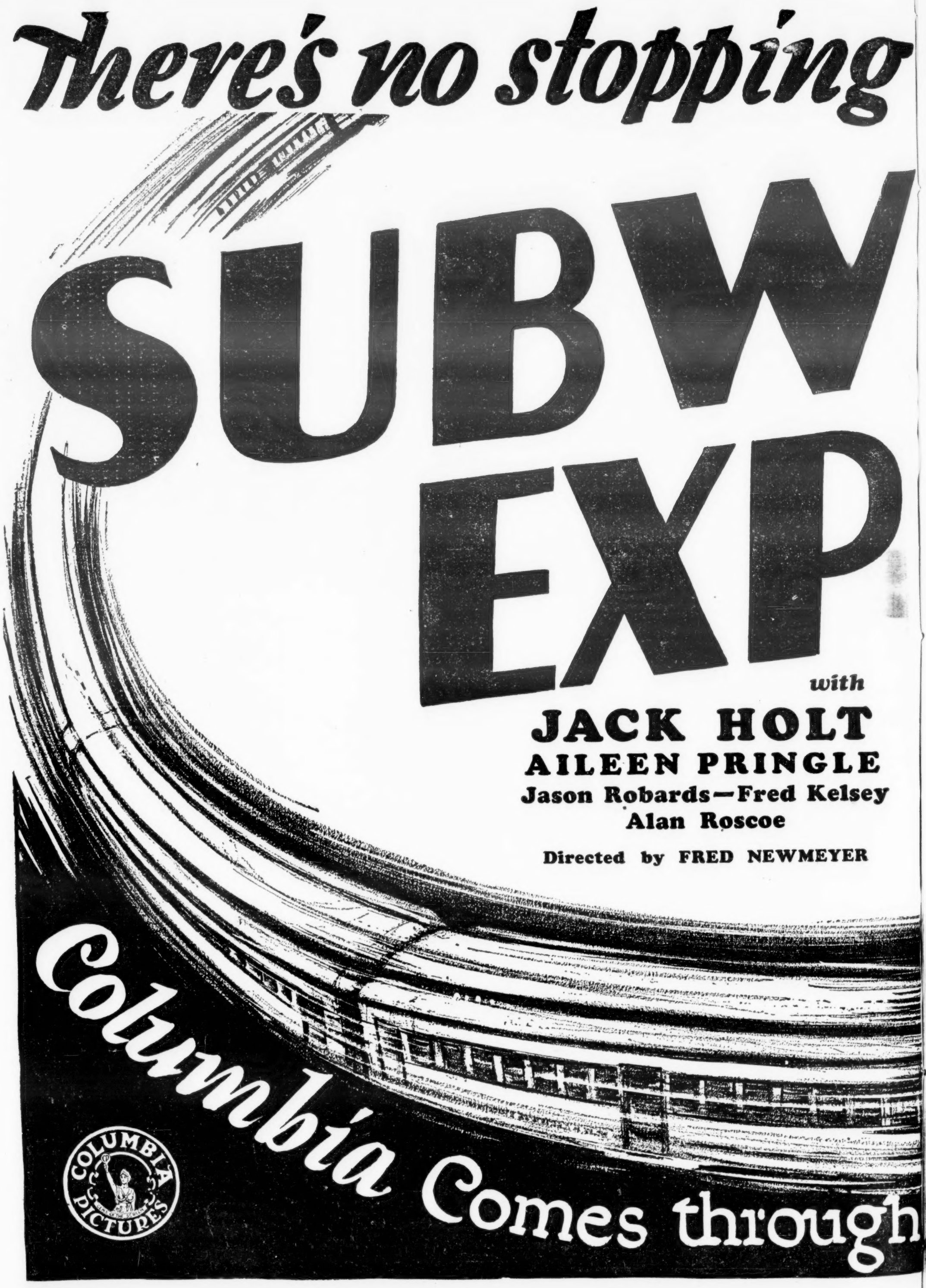
DETROIT

	March 7	March 14	March 21	March 28
MICHIGAN High..$53,100 Low... 20,000	"Royal Family" $53,100 (New High) Vallee on Stage Stage Show	"Unfaithful" $35,400	"Honor Lovers" $49,600	
FOX High..$40,000 Low... 29,000	"East Lynne" $40,000 (New High) Vaude	"Don't Bet Women" $36,000	"Charlie Chan" $29,400	
FISHER High..$29,000 Low... 12,000	"June Moon" $13,300 Vaude	"Men Call It Love" $16,500	"Million Frenchmen" $18,200	
RKO DOWN-TOWN High..$31,000 Low... 13,000	"Last Parade" $19,500			
UNITED ARTISTS High..$39,000 Low... 7,000	"City Lights" $23,300 (2d week)	"City Lights" $16,500 (3d week)	"City Lights" $12,100 (4th week)	
PARA-MOUNT High..$25,000 Low... 5,500	"Easiest Way" $17,400 (1st week)	"Easiest Way" $10,500 (2d week)	"Dishonored" $16,900	

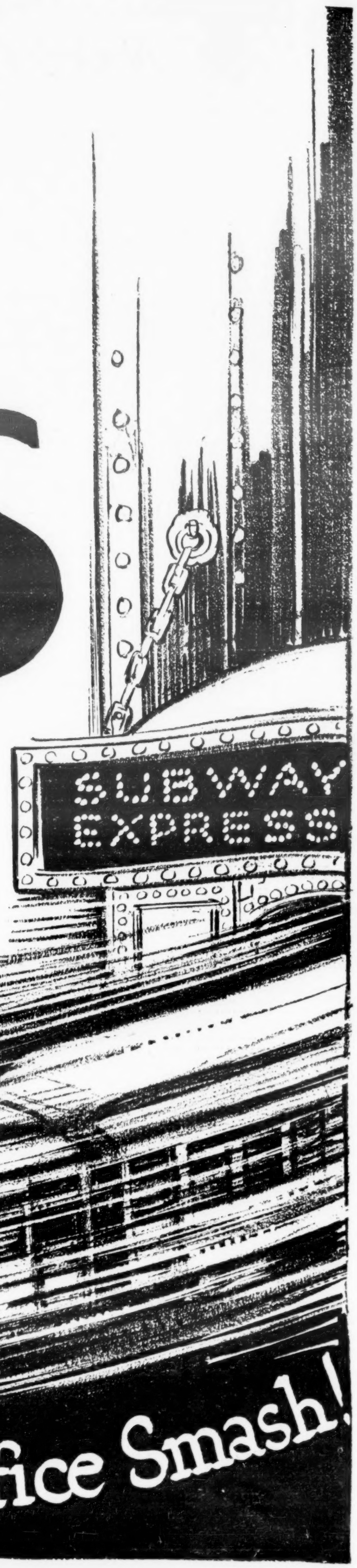
PROVIDENCE

	March 7	March 14	March 21	March 28
STATE High..$28,000 Low... 12,000	"Kiki" $12,000 (New Low)	"City Lights" $22,000	"Prodigal" $17,500	"Parlor, Bath" $14,300
RKO VICTORY High..$13,500 Low... 4,500	"Lady Refuses" $7,000	"Painted Desert" $4,500 (New Low)	"Dracula" $5,500	"W-Plan" $4,500 (Low)
PAR-AMOUNT High..$18,000 Low... 7,300	"Unfaithful" $10,000 (9 days)	"Honor Lovers" $13,000	"June Moon" $10,500	"Man of the World" $9,000
MAJESTIC High..$15,000 Low... 6,500	"East Lynne" $13,000	"Once a Sinner" and "Girls Excitement" $9,500	"Kismet" $8,500	"Love of Aloah" and "Costello Case" $6,500 (New Low)

SMASH!
Booked by the two leading
LONG RUN
houses of the country!!
A LONG-RUN PICTURE for the Publix Rialto Theatre, New York, "Seed" is the first outside picture to play this ace house in six years—
A LONG-RUN PICTURE for Fox's Carthay Circle Theatre, Los Angeles, "Seed" goes into the key spot of the whole West Coast—
A LONG-RUN PICTURE for YOU, "Seed" gives you your big money chance of the season!
CARL LAEMMLE Presents
SEED
with — John Boles, Genevieve Tobin, Lois Wilson, Raymond Hackett, Zasu Pitts, Bette Davis, Frances Dade, Jed Prouty, Richard Tucker.
From Charles G. Norris' best-selling novel
Another Big John Stahl Production From Universal


There's no stopping
SUBW
EXP
with
JACK HOLT
AILEEN PRINGLE
Jason Robards—Fred Kelsey
Alan Roscoe
Directed by FRED NEWMEYER
Columbia Comes through
COLUMBIA PICTURES

Columbia's SUBWAY EXPRESS



Smashing at break-neck speed into mystery with a train-load of laughs, chills and thrills!

From the great stage play that thrilled Broadway for a year and played a return engagement by popular demand—By Eva Kay Flint and Martha Madison.

gh with another Box-Office Smash!

Closer Contact—More Local Deals In P-P's New Booking-Buying Plan

A closer contact between the theatre and the exchange in respective territories, with that contact described as "better for both parties," is principally because both factors are more familiar with local conditions. Every division distributing head as well as branch manager is anxious to have their territories to themselves on all sales. That is the outstanding angle of the new buying-booking plan of Paramount-Publix, as expressed by that company.

Another element which decided Paramount in its policy to localize booking is the money that will be saved on telegrams, telephone calls, print shipments, etc., which obtained formerly with everything handled out of New York. Previously jams frequently occurred on prints and their shipment largely because local district offices or house managers near exchange centers had no hand in the set-up of the bookings.

Along with the new booking plan, now carefully effected and expected to be in full operation for the new selling season, Paramount-Publix will not arrange any blanket deals except those to cover franchises the company now holds on Metro, United Artists, Warner-First National and other product.

Elastic Deals

The new deals to cover these various situations will probably be arranged in such a way that they will be sufficiently flexible to permit the division or district managers to suit bookings to the theatres and conditions.

While certain product will be bought for most all territories, it is explained that this year more buying and booking will be done locally to fit the many districts into which the Publix chain is split up.

With home office buying of product, declared in the past to have represented nearly 85% of all business done wit hother distributors, the distribs in the field have been left out in the cold, with their territorial showings dependent on what stray business existed and not closed for in New York.

It is believed in line with the new policy that the P-P division chiefs and branch managers in the field will welcome the localized booking idea, with a spirit of closer co-operation ensuing for the benefit of both distrib and theatre.

This feeling is expressed in both operating and selling quarters within P-P.

Par's 23

Hollywood, April 14.

Paramount has 23 productions on the schedule to start before July.

Nine this month, seven in May and seven in June.

March Production Survey

Hollywood, April 14.

Resumption by Paramount and Radio of production on six-unit feature film schedules last month covered up the Universal shutdown and gave the month a daily working average of 38.5 units, five more than February. The increase was only in features, comedies continuing to account for about five of the total units.

March production was the best since July. After its toboggan from 36 to 21 features units during February, the production curve climbed to a peak of 38 features by March 9 and the end-of-the-month drop was only to 29.

This despite total darkness at United Artists, Educational and Chaplin, and three dark weeks at Universal and Tiffany.

Warners and Metro came down one unit from their February rate of activity, but Fox went from two to four features, and Pathe had two features in production for the first time this year.

MARCH PRODUCTION AVERAGES

In 16 Active Coast Studios

(Chaplin, United Artists, Educational Dark)

Feature Studios	Mar. 1931 Units Active Feature	Short	Total	Yearly Averages 1930	1929	1928
Warner-FN	5.6	.7	6.3	6.8	8.1	13.1
Paramount	6.1	..	6.1	4.5	4.0	7.4
Radio	5.7	.2	5.9	2.9	2.0	2.3
Metro	5.2	.3	5.5	5.4	5.1	5.3
Fox	4.2	..	4.2	5.8	6.1	6.8
Pathe	1.2	1.5	2.7	2.2	1.4	2.1
Columbia	2.1	.1	2.2	2.1	1.5	2.3
Universal	.4	..	.4	3.8	5.7	4.2
Tiffany	.2	..	.2	1.7	1.5	2.5
Leasing Studios						
Metropolitan	.7	.4	1.1	1.9	2.9	2.6
Cinephone	.9	..	.9	..	..	..
Tec-Art	.7	..	.7	1.3	1.9	2.3
Darmour	.4	.2	.6	1.0	1.2	1.2
National	.2	..	.2	.4	.7	.8
Comedy Studios						
Roach	..	1.2	1.2	1.0	1.1	1.3
Sennett	..	.3	.3	.7	1.0	1.0
Daily working averages	33.6	4.9	38.5	41.5	44.2	55.2

(Average of all units daily, 1931: January, 35; February, 33.5; March, 38.5)

Features Completed on the Coast in March, 1931

(Including Four Foreign Versions and One Serial)

PARAMOUNT	Shooting Days
"City Streets"	44
"Skippy"	39
"Kick In"	29
"Dude Ranch"	27
"Up Pops the Devil"	23
"Gondolier Prince" (Spanish)	21
RADIO	
"Traveling Husbands"	31
"The Registered Woman"	27
"The Woman Between"	22
"Too Many Cooks"	22
"The No Girl"	16
"La Femme Libre" (French)	10
METRO	
"The Squaw Man"	44
"Never the Twain Shall Meet"	24
"Cheri Bebi"	21
"Trial of Mary Dugan" (Spanish)	14
"Parlor, Bedroom, Bath" (French)	11

WARNER-FN	Shooting Days
"Chances"	31
"Broad-minded"	26
"Gold-dust Gertie"	24
"The Reckless Hour"	24
FOX	
"Women of All Nations"	23
"Cure for the Blues"	23
"Riding for a Fall"	21
COLUMBIA	
"Meet the Wife" (Christie)	18
"Sky Patrol"	18
"Red River Rogues"	15
MISCELLANEOUS	
"The Mystery Trooper" (Webb Serial)	17
"Defenders of the Law" (Darmour)	11
"Clearing the Range" (Allied)	10
"The Sheriff's Secret" (Horner)	8
"Rose of the Rio Grande" (Carr)	6
"The Phantom" (Neitz)	5

STANLEY'S STAGE SHOW

Again Shifts Publix Unit in Pittsburgh—Take-A-Chance Week

Pittsburgh, April 14.

Building its own show this week for annual Take-A-Chance bill, Stanley sent the Publix unit, "Puttin' on the Dog," out to the Enright in East Liberty, WB neighb deluxer. Second time in six months Stanley has sidetracked a Publix stage show, producing its own instead.

Dave Schooler is in as m.c. for the Take-A-Chance week, Dick Powell is still on sick leave.

PAR'S CONVENTION ON IN A. C.; THEN TO FRISCO

Atlantic City, April 14.

Paramount opened its convention here with 215 present. These represented all departments from executives to district and branch managers, as well as salesmen.

Following its completion Friday (17) the Warners will duplicate with their own organization get-together in the same city next Monday (20).

Par execs leave here to attend their coast convention at San Francisco.

10 YEARS AND OUT AS MGR. DOORMAN'S START

Pittsburgh, April 14.

A. H. Rowe, formerly with Publix, is manager of Warner, replacing Ben Mullen, out recently.

Mullen was at the Warner for 10 years, working his way up from doorman, first under Rowland & Clark, then Stanley Company, and finally Warners.

Ken Kenfield remains as Rowe's assistant.

E. J. Mayer Won't Meg

Hollywood, April 14.

Edwin Justus Mayer is not going to direct for M-G-M. He'll do a story for that company following his present United Artists' assignment and then go east to rewrite his new play, "Status Quo," which Horace Liveright will produce in the fall.

Liveright is now story and talent scout for RKO-Pathe. He will do the Mayer stage play on Broadway in association with his present film affiliations.

Browning and Metro

Setting a deal with Metro to return to that lot for direction of one picture this summer, Tod Browning sailed last week for a two months' vacation abroad. Mrs. Browning, her mother and niece, went along.

When Lon Chaney died, with Browning having directed all the Chaneys for Metro, he shifted to Universal. He was with that studio until recently.

W.B.'s Romantic Team

Hollywood, April 14.

Warners is grooming Evalyn Knapp and Donald Cook as a romantic team, starting them off together in "Side Show," which begins actual shooting this week.

Production spent last week on atmosphere shots around the Al G. Barnes circus, playing this territory now.

Damita's 3-Yr. Termer

The new United Artists contract with Lily Damita is for three years. The Goldwyn star had a five-year agreement, just expired.

Before starting with UA under her new contract in the fall Miss Damita is under loan to Radio for two or more pictures.

Popular Present

Brussels, April 5.

A public subscription has been started for a present to Desire Defauw, conductor.

During 10 years he has done more than any other Belgian to popularize classical music in this country.

Huston-Tobin Co-Star

Hollywood, April 14.

Putting Genevieve Tobin opposite Walter Huston in "Boulevard," Universal will not give solo billing, as previously intended, for Walter Huston.

Credit will be split on a co-starring proposition.

Inside Stuff—Pictures

Bankers financially interested in the film industry are apparently taking a decided interest in it, not alone through their investment but theoretically. It's like all other big business that has gotten within the shadow of the stage, radio or screen; they believe they are showmen.

How practical the bankers' theories may be of course can't be foretold at long distance. That the bankers meet, talk over the picture business and agree with each other may lead some of them to really think they know the show business, or perhaps to believe they are actually in it.

What the bankers appear to know the most about naturally is money. They hear of the salaries paid in the picture trade, to executives, to directors, stars and players. They gulp. That is but one of their problems as they calculate, however. Others are the rest of the film biz.

A banking house holding control of a mercantile chain hit upon what it thought was the happy scheme securing a general sales manager from the picture end, to become the gen. mgr. of the mercantile houses. All was fine and dandy, until one of the banking partners inquired about the film sales manager's salary. He heard it was $300,000 a year. But he thought he hadn't heard right. But he found out it was so. And he didn't engage him. A $300,000 salary to a banker! But quite ordinary in film industry, where the gen. sales mgr. invariably receives less than the star directors or the stars, while a studio's head here or there may get $450,000 a year, or $250,000, or maybe only $150,000. Not difficult to hear the $250,000 studio head squawk at being underpaid, if you know him well enough. He's thinking of the $450,000 man, the same as the $150,000 poverty-stricken studio head bewails his fate in view of the $250,000 fellow.

Bankers might imagine after hearing about salaries in the show business, despite what they may think of them, that the film industry looks to be the most highly specialized leading trade on the record.

Over a dozen theatres have been dynamited in various parts of the country due to labor troubles since 1926, according to Louis Adamic, in his book, "Dynamite, the story of class violence in America." He states that further violence is to be expected in the general labor situation.

Talkers and radio have "most of the theatrical workers' unions" in desperate straits, he claims. "The musicians' union, for instance, is a tragic organization, with a majority of its members out of work. Other theatrical organizations have been notoriously strong-arm racketeer outfits for years; indeed, violence alone has saved them so far."

Adamic refers to the Musicians' Mutual Protective Unions as "a powerful strong-arm faction within the American Federation of Musicians in New York," developed in 1924 out of the desperation of musicians over radio.

"The Protective Union engaged one Antonio Vaccarelli, alias Paul Kelly, a gorilla of great prowess, who years before had won fame in stevedores' strikes. He was made "business manager" at $20,000 a year, with special duties to terrorize performers outside the union. For years thereafter, until the M.M.P.U. was finally put out of business, musicians who would not join the organization were attacked by sluggers in stage entrance alleyways and beaten up. Scores of clarinet players had their front teeth knocked out and violinists and pianists their fingers broken.

"I know of a moving picture theatre owner in Brooklyn who is paying a percentage of his weekly income to the neighborhood "mob," the members of which used to drop "stink bombs" in his theatre during performances. Since he took them into his business, they have ruined—also with stink bombs—his competitor four blocks away, and now he and his racketeer partners have the only movie house within 20 blocks."

Through Publix's recent realignment on operation, attaching more scope to district and house managers, it has lost most of the chain elements which in coast to coast operation are typical of chains in other industries. In addition to finding improved results in operation in various territories, Publix is also putting its field men in a better humor, managers particularly. Where in the past these managers have been blamed as much as the division director, or other operating heads at the home office, now any blame heaped upon them comes only after they have had an opportunity to avoid poor results.

The average Publix house manager used to be an automaton, taking all instructions from the h.o. and holding down his operation or operations to fit the close budgets figured, with hardly a chance to make a move. Now the house manager is not bothered with instructions and has enough flexibility on local expenses and operation to make him in better humor if nothing else.

The district manager's responsibility has been heightened by the realignment, and along with the house manager that takes in booking. Managers are held down to pictures bought and available but are sometimes able to juggle them for better results, they claim. One previous trouble was that what actually was a serious problem locally was a mere detail to the h.o. with which everything was taken up. A manager couldn't do anything without an okay. And waited plenty for an answer.

Theodore Dreiser, going west at Jesse Lasky's request, received no such amount as $10,000 from Paramount for the trip. He merely got around $2,500 for plane transportation, hotel expenses, etc., but did annex a flock of valuable publicity for all concerned. Some believe it's all a nifty press stunt for "An American Tragedy," Par and Dreiser, but especially, whether planned or not, it's gotten the author concentrated cinematic attention to the extent that he was besieged by film offers. His "Jennie Gerhardt" was one book especially in demand.

Dreiser returned east following conferences with Will Hays, B. P. Schulberg, Von Sternberg, et al., with the tacit understanding that the latter would complete his direction of "Tragedy," which he did last week, and submit the cut product for Dreiser's okay in New York. Latter has the contractual right to halt its release if displeased with the screen treatment.

Report by "Variety's" Argentine correspondent that agitation in that republic for excessive tax on film was prompted by blurbs from p.a.'s who can write in nothing less than millions, had an immediate effect in Hollywood.

Foreign publicity writers aiming for South American newspaper and magazine breaks were immediately told to lay off the splendor and high salary puffs on picture players and production. Instead, they were asked to plug heavy on the large amount of money contributed each year by these to charity.

Practice of puffing up Hollywood life and painting all members of the industry indirectly as extravagant playboys was toned down a year or so ago for domestic copy. There had been no such restrictions on copy aimed at foreign countries, and the boys have been laying it on plenty until now.

A new signal system, devised by the sound department at Pathe, eliminates the necessity of film punching in the interlocking of sound and picture cameras. It also saves considerable time.

New idea uses an incandescent lamp which is photographed by the picture camera. When the light flashes, a buzzer registers on the sound track. In the laboratory the buzzer frequencies on the sound track and the photographed light on the picture mark the interlocking point.

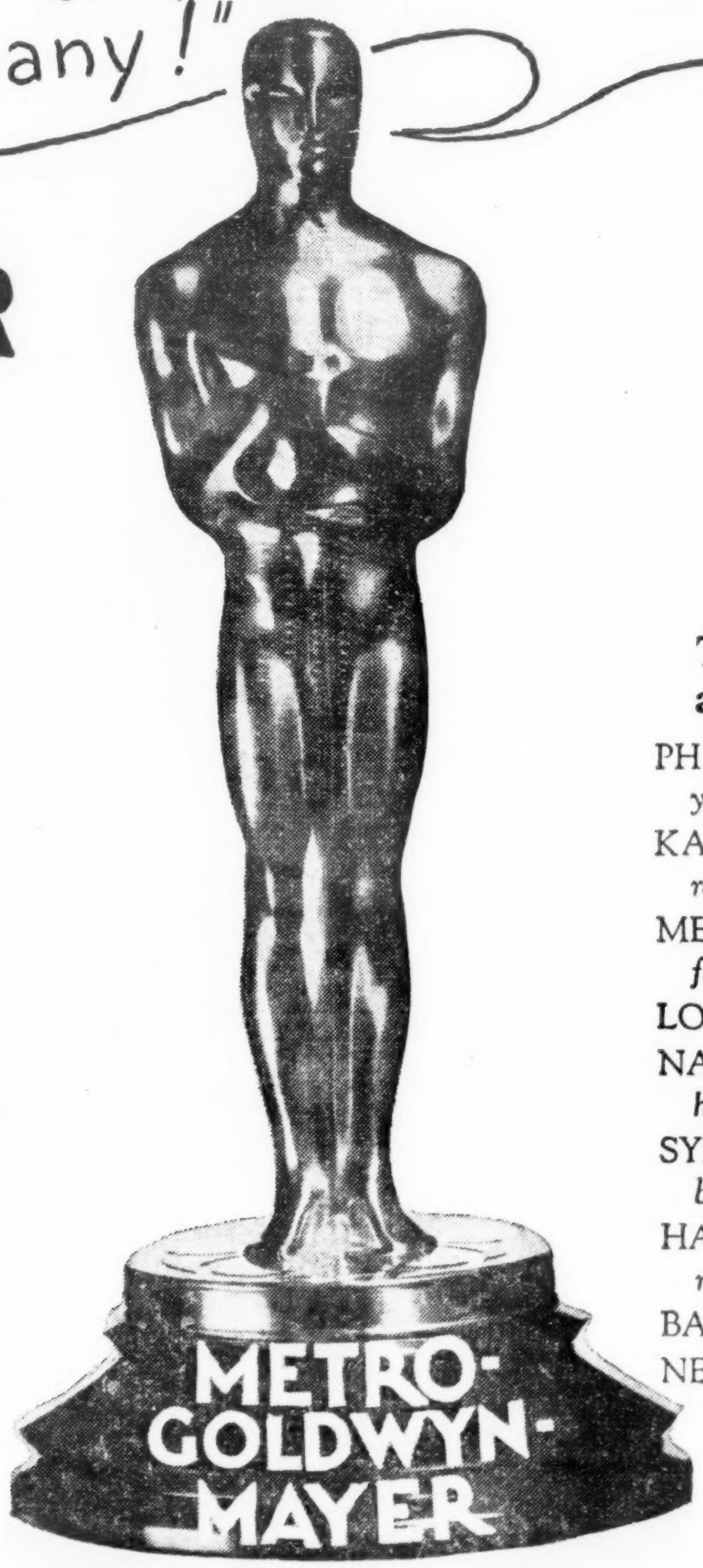
Former system had a series of buzzers between the picture and sound cameras, and punch marks on both negatives indicating the synchronization.

Tracked to its source of origin, a report recently planted in the trade that a certain high official in New York of a major company was

(Continued on page 64)

"Well, it looks like Norma Shearer will win me again this year with "Strangers May Kiss" I liked "The Divorcee" but gosh this new picture by Ursula Parrott is even better. And Robert Montgomery becomes a full-fledged star because of his performance in it. Ho-hum, another year at the M-G-M Studios for me. I like it here. There's a whole room-full of trophies to keep me company!"

WONDER WHAT A PRIZE TROPHY THINKS ABOUT!



THE FACTS SO FAR and it's just beginning:

PHILADELPHIA—*Largest gross of year at Mastbaum!*

KANSAS CITY—*Breaking every record!*

MEMPHIS—*Beats any picture of past few years!*

LOUISVILLE—*Tremendous!*

NASHVILLE—*Opening biggest in history!*

SYRACUSE—*Beating the year's biggest!*

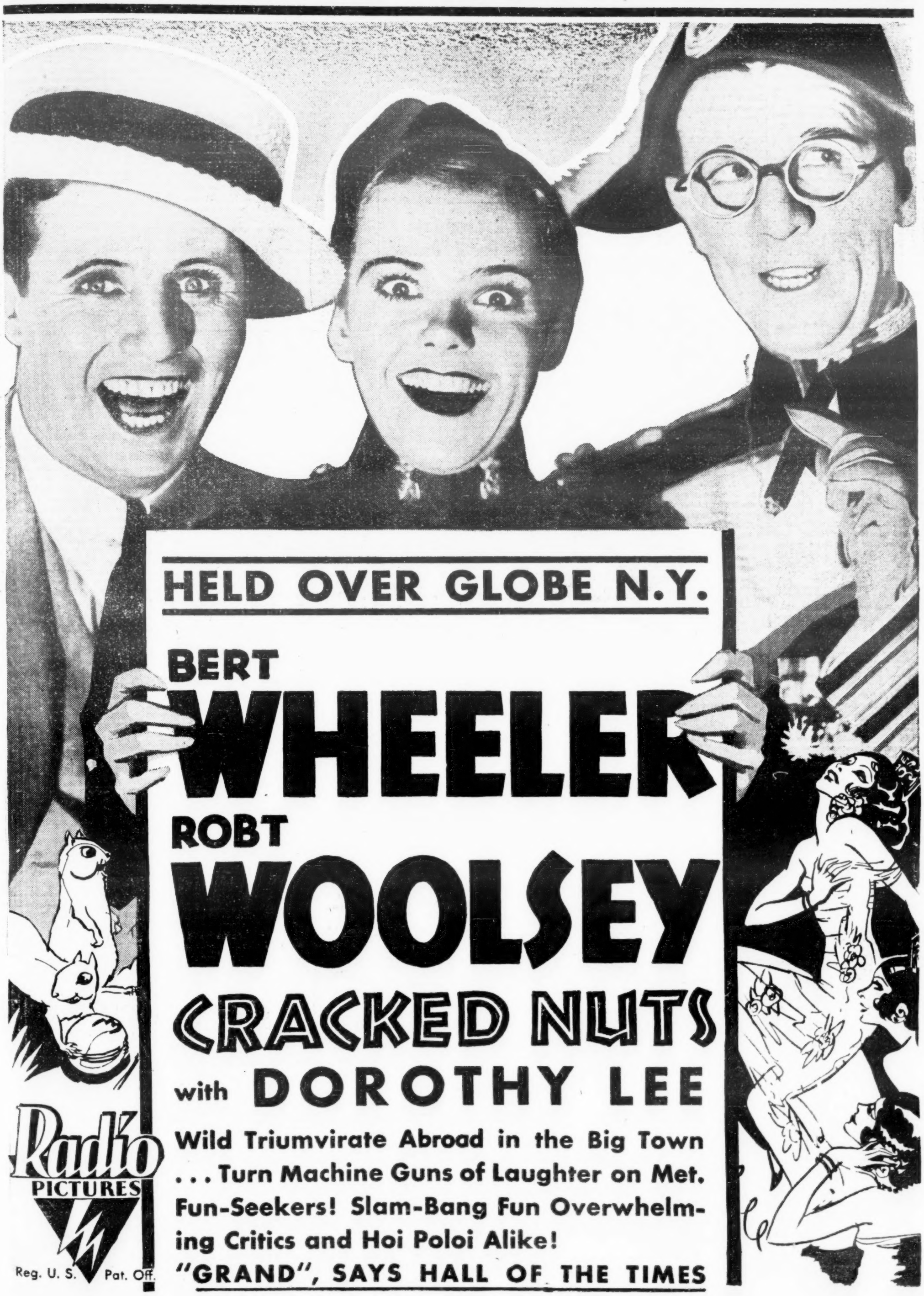
HARRISBURG — *Best business in months!*

BALTIMORE—*Biggest ever!*

NEW YORK—*Capitol records going!*

GENIUS TROUPES AGAIN!

GAY PANS LIGHT B'WAY



Talker Patent Field Looks Wide Open for 2 Yrs., Pending Decision

Talker patent field, for the first time since the advent of sound, is now wide open. Any independent can manufacture from anybody's patents. A pall will hang over the field for another two years. It will take that time for the big electrics, on the defensive right along and now rushing the aggressive, to secure a ruling on 16 of their own patents. Should the status of only one of these be interpreted as exclusive property, the field will go back in the bag again and the electrics will collect.

The open condition of the patent end has many more signficances than just encouraging more independent manufacturers. Exhibitors with equipment other than the electrics, can continue without fear of being suddenly enjoined.

The wash-up of the Reis patent removed the greatest apprehension of individual control of the talker, it is conceded. Most of the other patents involved in the making of sound have been generally viewed as common property. Western and General Electric take the stand that the courts have rendered no such interpretation and that until they do, the patents will be deemed by the electrics valid and outsiders using them today will be warned "they are doing so at their own risk."

Even in its own organization the petition for a review of the U. S. Circuit Court of Appeals by General Talking Pictures is regarded as a gesture. The contention presented is that the court found against the Ries patent on a mechanical rather than a method patent.

Probably no company with such a small investment as GTP had such a chance for winnings which an affirmative decision would bring. The Schlessinger group admitted all during the preliminaries that it was willing to gamble on a long shot which if bullseyed would have meant a garnering of $500,000,000 in damages, that company's executives figure.

$50,000 Royalty Yearly

As things now stand the Schlessingers will collect approximately $50,000 annually from 1,000 exhibitors who pay $50 yearly just as a royalty on the apparatus they are using. The electrics deny that they collect in this manner. According to the Schlessinger group it will keep taking in this money until the patent of some other company is adjudicated along lines describing it as exclusive property. This, regardless of whether the exhibitor discards the De Forest installation or not.

Even the success of the electrics will find the Schlessingers free of obligation. The leasing agreement provides no protection in the event of patents going bad. This means that individual exhibs will have to dig into their own pockets.

The saturation point which instalions have reached in U. S. theatres is given as the primary factor for DeForest skeletonizing its sales force and virtually silencing its equipment factory. Some 200 sets have yet to be sold is is understood in the organization.

The matter of compromising with the electrics is out so far as the electrics are concerned. They laugh at the idea with the decision on record just as Schlessingerites laughed before the trial at anything but a pool, out of which the Ries end would draw 25% of the takings.

U.A. Men Return

After conferences with studio heads on the coast lining up the United Artists' schedule for '31-'32, Al Lichtman, Bruce Gallup and Lynn Farnol returned to New York yesterday.

Lichtman and Farnol were gone a month, Gallup two weeks.

Carr's First Monogram

Hollywood, April 14.

Trem Carr starts his program for Monogram this week with "Ships of Hate," a melodrama by Wellyn Totman. Totman is the first member of Carr's writing staff. J. P. McCarthy will meg the sea melo.

Carr's 1931 output for Monogram will be 12 dramas and 16 westerns.

PIAZZA RETURNS WEST

Al Altman Leaves With Him—Alternating Scouts

Ben Piazza in New York from the Coast several weeks on a talent hunt leaves today (15) for Hollywood, accompanied by Al Altman, talent contact in the Metro New York home office, who will spend several weeks in the Culver City studio.

It's a general mission for Altman under a recently proposed switch between east and western contact men on talent and scenarios, for better acquaintance with both coasts.

During his absence, Major Edward Bowes will take care of the home casting office. These will continue to be made in 54th street instead of at the old Cosmopolitan studio, as reported probable.

8 SERIALS ON COAST LISTS

Hollywood, April 14.

Universal and Mascot Pictures are each planning four serials for this year's production, first of both to be started next month.

Universal has "Battling With Buffalo Bill" on the schedule for May 1, with Rex Taylor directing. Tim McCoy plays Col. Cody. Carla Laemmle, niece of Carl Laemmle, has the femme lead.

Mascot expects to get under way at Tec-Art by May 10 on "The Vanishing Legion," which Breezy Eason will meg. Serial will feature Rex, the wild horse. Frankie Darro, boy player, is the only human so far cast. Script is being written by Wyndham Gittens and Ford Beebe.

Mascot's second will have Red Grange in "The Galloping Ghost," a college football story.

Third will star Rin-Tin-Tin in "The Lightning Warrior," and the fourth title, "The Eagle's Shadow," has nothing set yet for name. All the Mascots, for state rights distribution, will be 12-episodes.

Olmstead Back with Par

After spending three years on the West Coast with Publix and lately in the advertising business for himself, Ed Olmstead has returned to Publix at the home office to handle division publicity and other work for de luxers in the Milton H. Feld territory.

Olmsted was previously with Publix in the home office.

The Feld division had been handled by J. H. McInerney alone. Olmstead and he will split the territory, McInerney devoting most of his time to the Greater New York de luxers.

Frank Walker Backing Dowling's "Lane" Talker

Frank Walker, formerly Mike Comerfords partner in the latter's middle western theatre circuit, is the financial backer of Eddie Dowlings "Honeymoon Lane" talker. The actor-writer will make it at the Christie studio, Hollywood, for Paramount release.

The former stage musical will be minus music as a talker.

Dowling secured the rights from Sono-Art for $30,000 and a profit percentage arrangement. He left Saturday (11) for the Coast to start work.

Chadwick's First

Hollywood, April 14.

"The Coast Guardsman," original seacoast yarn by Norman Springer, will be the first I. E. Chadwick production at Metropolitan.

It starts April 27 with Ralph Ince both megging and mugging.

Chadwick also has announced production of "Dr. Jekyll and Mr. Hyde," in competition with Paramount's planned remake of the same piece.

Closer Co-operation in Fox House Operation; No Upset of System

Hollywood, April 14.

All Fox theatres east and west are gradually being knitted into a more comprehensive scheme of co-operative operation aiming for a centralized overhead supervision.

One of the first moves lies in placing the house organ of Fox theatres east and Fox West Coast on a single editing plane in style and copy. Gabe Yorke, advertising chief of Fox West Coast, will probably handle both.

Some personnel changes may follow, although none is indicated as serious. The aim apparently is to cut overhead wherever possible, without upsetting the management system of either circuit.

Another Revision Cuts Ourang Out of "Ourang"

Universal City, April 14.

Complete renovation of "The White Captive" (formerly "Ourang") story which is expected to reopen Universal production next week, is ordered because studio execs got junglephobia after seeing how other pictures of the type were doing with the public.

The new story is by Dale van Every and Don Ryan. There is no ourang in it, and not even a part for Dorothy Janis who was sent on the six-months' expedition with Harry Garson because she looked like a South Sea native. Garson comes out in the past tense as merely expeditionary director. The meg goes to George Melford.

Principals selected for the revised film are Lupita Tover, Rose Hobart, and Charles Bickford.

Extras' Relapse

Hollywood, April 14.

After its best activity in six weeks the picture extra mob has just suffered its worst week in two years. Total placements for six days were 2,529, an average of 421 jobs daily for extras. Eleven features had finished up the previous week, and while 12 more have started since April 1 there is little mob work scheduled in the opening days. Last week started out with 24 features working and built up to 28, which carry over this week.

Tuesday was the big day, with jobs for 759 extras. Jacques Feyder had 147 of them in turbans and bel armenia at Metro on a Bombay street for Novarro's "The Son of the Rajah." Another sizeable set at Metro Thursday when Nick Grinde used 113 in a garden party for "Girls Together."

Metro wound the week up by harboring 171 dress people in a society bazaar for "Five and Ten," Robert Leonard directing.

Grape Juice Racket Due for Pathe Poke

Hollywood, April 14.

Eddie Quillan's next for RKO-Pathe will be a yarn kidding the gangsters. Starts after "Whoopte-do Kid."

Story being written by Earl Baldwin, is based on grape juice racketeering in San Francisco.

U's Detect Sales

Hollywood, April 14.

Universal has 13 detective stories based on "The Shadow" yarns now running in Detective Stories Magazine.

The series is also being broadcast by NBC in the east.

Moon Vice Shayne

Russell Moon, with Fox in the New England territory under Herschel Stuart, has been brought into the home office, to succeed Max Shayne on advertising and exploitation under Joel Swenson.

Shayne has gone to Los Angeles.

Herbet on Leave

Hollywood, April 14.

Hugh Herbert, Radio director, actor and writer, is headed for New York, leaving Monday (13).

The three-in-one man is taking a five-week vacation.

Double Bill Situations

(Continued from page 9)

doing between $10,000 and $12,000, with double features only. Atlanta is turning in a loss with double features. Results in Knoxville have not yet been determined.

The Trouble

The net result of a survey of the situation which now seems to threaten the industry through double-featuring, with indies probably going to triple-featuring, is that the difficulty the past year has not been with the policy, whether straight pictures or stage shows, but with generally poorer run of screen product and adverse business conditions.

In most all quarters, including independent exhibs who do not double-bill at all or only on certain off days, it is feared that if two-for-the-price-of-one becomes nationally widespread, the policy will become "the bottom of the oxygen tank" for picture fans.

Agreement is general among theatre operators and distributors that where a theatre has a good feature, a second six or seven-reeler isn't essential, with business results in houses where double-billing occurs only on certain days, proving that.

NO 1ST RUN RED IN ROCHESTER

Rochester, N. Y., April 14.

Theatre situation in Rochester now best in years. Closing of 3,400 Eastman cuts overseating and gives added biz to other houses. Keen competition and with the ace pictures getting the big money, but not a first-run house in the red. A year ago at least four were pretty steadily colored crimson.

RKO Palace and Loew's Rochester are in vaude competition, with both doing excellently. Regent and Century, Publix houses, doing well under new policies, while Capitol and RKO Temple are low cost houses doing steady trade.

Hines and Burrs' Indies

Hollywood, April 14.

Johnny Hines and C. C. Burr, both inactive in pictures for two years, may get together again and make features for the independent market.

Hines starred under the Burr banner for a number of years. Later, when the team released through First National, Hines' drawing powder dwindled in the deluxers.

Woods Back at Academy With Writers' Plaints

Hollywood, April 14.

Frank Woods, who recently resigned the secretaryship of the Academy, which he held since its inception, is back in Academy activities as one of eight writers appointed by Alfred A. Cohn to negotiate a standard contract with the producers.

The actors' contract accepted a year ago was drafted by Woods and William Conklin.

Ralph Block, John Meehan, Percy Heath, Benjamin Glazer, Richard Schayer, Waldemar Young and James Seymour are other writers on the producer conference.

The Two Wears

Topeka, April 11.

Millard Wear, former Topekan, became the publicity director of the Topeka-Fox organization this week.

Wear's brother, Ted, is theatre critic and editor on the evening paper.

Par Buys "New York"

Hollywood, April 14.

"This Is New York," Robert E. Sherwood play, has been purchased by Paramount for this year's program.

No star in mind for it when bought.

Dohman with Yorke

Bob Dohman, handling publicity at the Fox Brooklyn, is being transferred to Fox West Coast, in the p. and a. dept. under Gabe Yorke.

Dohman, from New York, has been on the Coast before. His successor in Brooklyn not named.

If playing two features and one is fair, the other poor, the net result is not fan satisfatcion, while if one feature is A-1, as frequently occurs, and but a western goes alone with it, patron psychology is to go out with the bad taste from the poor feature sticking, or call it too long a show without analysis, of course.

Inability of the fan not wanting to be fed up too much on pictures, either good or bad, to get away from a two-and-a-half or a three-hour show of features, will in itself lessen business for theatres if the majority swing into the cheap policy, it is claimed.

There are always a certain number of bargain hunters who believe they get value on two pictures at the price for one, but it is said the Woolworth public so far as pictures go is large enough to warrant extension of double billing.

New England For It

New England is a territory that's typical as bargain hunter's land, with that explaining why most all Publix, Fox and Warner class B houses up that way double feature. South is also strong for the two-for-one policy, but the chains have not opened that part of the country up as widely. Throughout the entire Fox chain the majority of double-billing is in C houses, with the same true for Loew's, which does not contemplate throwing any more of its stands into the policy.

Loew ordinarily uses double features in the daily changes, but plays two pictures only on certain days, according to locality and demand. Loew calls these "unusual situations where the fans go for quantity rather than quality." That chain is opposed to playing its better product on double features, even if there were enough product to go around. Loewites believe it a far better policy in any event to use shorts or stage material along with features.

Though using double features in some of its C spots for many years, Loew has never found the business as compared to other days with single features representing "an appreciable increase." Better class indie chains, with second or subsequent runs, say the same thing, claiming it's the strong single feature that draws the business usually.

RKO has never had any but a few minor theatres in which two features on same bills are used and is not contemplating experimentation with the policy further in its class A, B or C houses. Around New York RKO now uses two features, on and off, in such houses as the 23rd Street, Regent and Tilyou, Coney Island.

Opinion

With the threat of double billing on a wholesale scale imperilling the industry by throwing it into the same chaos that existed years ago, before distributors killed off extensive double billing, consensus of showman opinion in its vital branches is veering closer to the observation that stage material, as the last resort with everything else now heavily tried, may be the solution. Publix is strongly leaning to that thought at the moment.

In distribution circles, double billing looks nice from the point of view of its creating a seller's out of a buyer's market, but spread of the policy to the better class houses where it doesn't belong is deprecated.

One leading distributor does not believe double billing in class A operations will ever be successful or that many will ever try it. He is of the impression the better class houses are better off with single features, plus shorts or vaude, but that in various situations double billing is all right for subsequent run theatres.

Viewing double featuring as possibly mushrooming much further, there is opposition in some theatre quarters toward turning most all overhead into film rental. On the other hand, distribs generally fear a fight on their hands, in that case, to maintain their rental levels.

Jack Pegler Going West Over Color with Hughes

A decision on the color situation, at least from Howard Hughes on further marketing of Multicolor, is expected to be recorded late this month.

Jack Pegler, representing Lord, Thomas and Logan, is heading for the Coast to do the interviewing.

Connecticut Yankee

(Continued from page 20)

the comedy highlight of the joust between Sagamor and Rogers, when Will shows up in cowboy regalia and swinging a rope with which he vanquishes his armored enemy. That Rogers may have lost some of is cunning with a lariat is evidenced in the short throw he unlooses to snare the rival.

Opening has Rogers as a small-town radio store proprietor, called to a mysterious house to install a battery. Hence the start is a typical haunted house formula with a nut radioist and his theory bringing up the King Arthur tangent. After that an armored figure falls over, knocks Rogers out and thence into the dream. The change back to the modern story and finish is decidedly weak.

The various backgrounds the studio has given the story are a decided help. Rogers is at home all the way and there's a lot of action. That's a happy combination, and besides informing a lot of people on how to spell Connecticut, "Yankee" ought to run up a lot of business for everybody. *Sid.*

STRANGERS MAY KISS

Metro-Goldwyn-Mayer production and release. Based on novel of same name by Ursula Parrott. Norma Shearer starred. Robert Montgomery, Neil Hamilton and Marjorie Rambeau featured. Directed by George Fitzmaurice. Adaptation and dialog by John Meehan. Film editor, Hugh Wynn. Photographed by William Daniels. At the Capitol, N. Y., week beginning April 10. Running time, 82 mins.

Lisbeth.....Norma Shearer
Steve.....Robert Montgomery
Alan.....Neil Hamilton
Geneva.....Marjorie Rambeau
Celia.....Irene Rich
Andrew.....Hale Hamilton
Spanish Dancer.....Conchita Montenegro
Harry.....Jed Prouty
De Bazan.....Albert Conti
Waiter.....Henry Armetta
Waiter.....George Davis

The third big Norma Shearer film in a row and the best of them all. A picture that needs nothing from any theatre. It'll sell itself.

"Strangers May Kiss" is based on the best seller by Ursula Parrott, whose "Ex-Wife" provided Metro and Miss Shearer with a previous release. The Metro star is back with a sweet film. Not only is it an exceptionally fine example of the type of product theatres now require, but it's also one of the most expertly produced talkers to reach the screen. In all departments it bears the mark of the ultimate in workmanship, technically and otherwise.

Given everything a picture could desire, taking in delicate treatment of a tough story, a highly capable cast, an unusual performance by Miss Shearer, and excellent direction by George Fitzmaurice, this stream of valuable celluloid will click strongly everywhere. And that regardless of who read the book, what their reaction may be to John Meehan's able adaptation, the clever and forceful dialog, changed ending and other points over which fans now and then quibble.

Metro had to take liberties with the treatment of "Ex-Wife" when making that into a talker and had to do the same with this Parrott story dealing with a girl's unwavering love for a roving newspaper man and their intimate relations in the hope (by the girl) of ultimate marriage. The novel ended with the girl waiting so many years that she finally determined suicide as a better antidote than counting days on calendars, auditing up her life as having meant a lot of happiness anyway. Meehan has changed this to a happy ending, but through the story, as told on the screen, he has caught that same spirit on the part of the girl without either radically changing her character or that of the man she loves.

Here is a refined, thoroughly sophisticated result of picture maneuvering with a difficult story to handle and in many quarters will probably be far better liked than the book on which it is based. Miss Shearer looks especially well and gives an extraordinarily fine performance. Only once does she overact, in a burst of hysteria.

Neil Hamilton gives a very good account of himself as the newspaper man-hero and Robert Montgomery is very good as the swain, long courting the girl against great odds. Montgomery plays his part for the comedy it contains and wrenches plenty from it as a good-natured man-about-town who's mostly always in his cups. Now and then he comes close to the clowning point, but always does well.

The balance of the comedy is from the sophisticated dialog supplied by Marjorie Rambeau and Jed Prouty, sweethearts, cut in near the start and finish.

Planting much of the state of things by inference, the picture moves around a lot, including locales in and about New York, Mexico and various sections of Europe. Fitzmaurice cuts from one sequence or shot to a totally different one hardly without a dissolve, yet the continuity is always smooth.

It is doubtful if the censors will do any noticeable damage to "Strangers May Kiss" anywhere. *Char.*

Der Falsche Ehemann

("The Wrong Husband")
(GERMAN MADE)

Berlin, April 4.

Ufa production and release. Direction Dr. Johannes Guter. Production management, Bruno Duday. Manuscript, Paul Frank and Billie Wilder. Photography, Carl Hoffman. Sound, Dr. Erich Leistner. Architects, Robert Herlth, Walter Roehrig and Werner Schlichting. Music, Norbert Glanzberg. Recorded on Klangfilm. Starring Johannes Riemann, Maria Paudler, Gustav Waldau, Jessie Vihrog, Tibor von Halmay, Martha Ziegler and Fritz Strehlen. Running time, 84 minutes. At Gloria Palast, Berlin.

For the seventh or eighth time Ufa is presenting this bunk. It should have died with the silent picture. Ufa broadcast the German audience should be spared the silly American pictures. This, then, is the production of the concern which brought about the crazy film contingency.

In one scene of an American comedy short there is more wit, art and comedy than in this long-drawn-out and boring picture of Johannes Guter. Johannes Rieman runs around in underwear in several acts and plays a dual role as twin brothers, which might look logical to the inmates of an insane asylum. None of the oldest jokes was omitted. Picture may suit rural districts, but is nothing for Kurfuerstendamm public.

Among all the lifeless and stupid figures on the screen was a new face—Jessie Vihrog. This actress made her debut in this picture. She may have the consolation that she seemed the only human being in it. *Magnus.*

SKIPPY

Paramount production and release. Directed by Norman Taurog. Based on Percy Crosby's newspaper cartoon strip and written by Crosby and Sam Mintz. Joseph L. Mankiewicz and Norman McLeod, adapters. Dialog by Don Marquis. At Paramount, New York, week April 3. Running time, 85 minutes.

Skippy Skinner.....Jackie Cooper
Sooky Wayne.....Robert Coogan
Eloise.....Mitzi Green
Sidney.....Jackie Searl
Dr. Herbert Skinner.....Willard Robertson
Mrs. Ellen Skinner.....Enid Bennett
Harley Nubbins.....Donald Haines
Mrs. Wayne.....Helen Jerome Eddy
Dog-Catcher Nubbins.....Jack Clifford
Dad Burkey.....Guy Oliver

Appropriately placed at the New York Paramount in Easter Week, "Skippy" was a natural for that holiday stretch. For kids and with kids leading in the picture, it seems the most effective juve attraction among full-length films made in years. As a general audience picture, for adults besides children, Par's "Skippy" is superior to Par's "Tom Sawyer." It is more real in theme, while the way these extremely young people troupe is enough for everybody.

"Skippy" is bound to bring kids into the theatres and their parents with them. If there is such a thing as being 100% inhuman, then only is it possible for anyone to dislike "Skippy" as entertainment.

With all the credit that is due the kid players for their work, as much must be given the director, Norman Taurog, for handling them as he did. With an equal share deliverable to the adapters for taking Percy Crosby's newspaper comic strip, founded on a lovable boy character and bright and cute sayings, but acking continuity, and making it readable and moving in scenario form.

"Skippy" was delayed as a Par talker because of casting difficulty. The producer took its time and the result appears to be the most proficient set of juvenile actors available to pictures. It gives Par a head start if not the whole race in the possible kid film cycle now due. The rest will depend on the stories.

These are no slapstick two-reeler babies in burlesque and mud-tossing takeoffs on their elders in this one. These kids are actors. They are Jackie Cooper, Robert Coogan, Jackie Searl and Mitzi Green. Hero, puve villain and a heroine who's different in not being the motive.

Little choice among 'em, though Cooper and Searl are ahead. Perhaps Mitzi Green would be up with them, but Par has been using Mitzi similarly in its regular features, and Mitzi has no chance this time to depart from the standard pattern cut out for her. The small and young Coogan boy is cute in every sense. His voice jibes with his looks and manner so well it makes him doubly cute. Perhaps more so than his brother Jackie in "The Kid," although Jackie had no opposition in that film and none anywhere around at that time, also Chaplin to coach him.

There are gems of realism in acting and directing dotting the scenery all the way. The comedy rings true, for it's always the real sort, the comedy kids perform without knowing it in real life. Everyone understands it through having once been a kid.

When Skippy is so sorely depressed over the death of his poor kid-pal's dog, he turns down supper and goes up to his bed to cry. His father switches from a bawl-out mood to deep sympathy for the boy, but Skippy's answer is "go away and lemme alone"—sobbing. It sounds sobby, and it is, but this kind of sob stuff can't inspire cynicism. The dog's death was even sadder, because the two kids had tried so hard to dig up the coin for his release from the moronic dogcatcher's pound.

To get the $3 for the license they tried everything from staging a show and running out on the musicians after promoting a buck from Mitzi to let her play the lead, to selling lemonade for a cent a drink. They had cut the price from a dime, but still couldn't sell. When Sooky recalls after the runout that they had forgotten to pay the musicians, Skippy says, "Aw, they were rotten, anyway."

They grabbed a little more toward the license by breaking Skippy's bank under a truck wheel. The first truck rolled by without touching the bank.

When Skippy's father gives him the promised bike to ease his sorrow, Skippy trades it for Mitzi's dog. Sooky already had gotten a new mutt meanwhile, making it a bad deal for Skippy, but Skippy's father makes the ending happy. As president of the town board of health, he was going to tear down Shantytown, where Sooky lived and where Skippy was forbidden to go, but Skippy convinced his father to take the germs away from the houses instead of taking the houses away from the germs.

Skippy saying his prayers is a 14-kara comedy bit. Results are as strong when he wets his toothbrush to prove he had brushed his teeth. When his mother asks him about the teeth cleaning at breakfast, Skippy tells her to go up and feel the wet brush. "I trust you, Skippy," she replies. There are others just as strong, and, plus the acting, make the picture.

Jackie Cooper's playing could not be improved upon. He does everything well, never camera-conscious and never suggesting it's only a picture. The Searl boy is again a mean little tattle-telling kid. He's called a "tattle-tale, rattle-tale on a bull frog's tale," by Skippy. In contributing some valuable "heavy" aid to this talker, as that youngster has done in others, Jackie Searl plays his boyish assignment as well as John Barrymore ever played a lover.

Paramount can be proud of "Skippy." It handcuffs all censors. *Bigc.*

NAUGHTY FLIRT

First National production. Warner Bros. release. Featuring Alice White. With Paul Page and Myrna Loy, subbilled. Directed by Edward Cline. Story by Earl Baldwin. Scenario and dialog by Earl Baldwin and Richard Weil. Photographer, Sid Hickox. At Warners, New York, week March 10. Running time 56 minutes.

Kay Elliott.....Alice White
Alan Ward.....Paul Page
Linda Gregory.....Myrna Loy
Wilbur Fairchild.....Robert Agnew
Jack Gregory.....Douglas Gilmore
John Elliott.....George Irving

Flat and complicated presentation of a simple story separates this film from deluxe consideration. Alice White's remnant fandom in isolated spots may make some kind of b.o. for this one. Will need stage support and shouldn't be handled hot because such action may tend for reverse customer reaction. Title hardly suggests the story which when cleared from a record number of climatic situations without punch can be reduced to a dumb number falling for a guy that's hard to get and getting him. The story just pulls back an awful sock at the unimaginative filming of hoke moderne that could have made fair b.o. otherwise. Anybody who will believe Alice White's posers as an office assistant in the latter part of the picture must be as silly himself.

As unbelievable as it may seem, the girl's insipid piquancy offers the only real laughs in the film. That's even if they may be inverted to customers they are still entertaining. Photography, situations nor acting is anything to mention all the way around and the dialog is never more than ordinary.

Film's only action moment outside of the technical party scenes where dancing is shown, lies in the hero's rush by auto to jam the approaching marriage of the heroine to a rival she didn't even like. That's a plot in itself. Before that happens, around three other plots are unreeled to give the film about four starting points and even more endings if and when desired. Choppy filmizing and bad entertainment.

The picture suffers audibly from an obvious effort to make the story hotter than it deserved. It gets braided and goes unreeled only with the help of around five silent titles. Those titles are the tipoff to the dialog and continuity.

The cast listing tells all that can be told about the cast. *Shan.*

SWANEE RIVER

(With Songs)

Sono Art-World Wide production and release. Directed by Raymond Cannon. Story by Barbara Chambers Woods. Adaptation and dialog by Arthur Hoerl. Songs by Harry Woods and Mort Dixon. William Noble, cameraman. Featuring Grant Withers and Thelma Todd. At Loew's New York one day, April 7, as half double bill. Running time, 50 minutes.

Attempt is made to give this flicker some flavor by inserting spirituals sung by a colored group. They don't help. Nothing could.

A bewhiskered script not even rehashed. Title tells everything.

Useless except for some double-feature places.

Joe Brandt Back

With Joe Brandt's return yesterday (14), the Columbia president went into a huddle immediately with Jack Cohn, Louis B. Metzger and others on next season's product.

Program is tentatively slated at 24 pictures. This is an increase of four over the current season.

Convention date and where not yet set.

LA STRANIERA

("The Stranger")
(Italian Made)

Mosco production and Capital Film release. From the novel by Alexander Dumas Fils. Direction, Gaston Ravel and Amleto Palermi. Cast includes Ruggero Lupi, Romano Calo, Sandro Salvini, Enrico Signorini, Tina Lattanzi, Carla Martinelli, Mimy Aylmer, Maya Moreno. Tobis recording. At the 8th St. Playhouse, N. Y., and grind run beginning April 11. Running time, 72 mins.

A story credited to Dumas may mean some kind of a draw, respite that the Frenchman, with his father, managed to grind out upward of 200 books. If the name can pull it's the only thing this picture has in its favor for the foreign language houses.

Story is so complicated that it can be followed only with a thorough knowledge of Italian. It has to do with a quixotic adventuress who disappears five minutes after marrying a rich American but promises to return, via a telephone

(Continued on page 53)

Foremost Film Writers and Dialogicians

Present Assignment:
"QUEER PEOPLE"
HOWARD J. GREEN
Represented by
ARTHUR M. LANDAU

JOSEPH JACKSON
WRITER
Under Contract to
Warner Bros.

Six Top Money
Directors for 1930
and
William Slavens Grover
McNUTT-JONES
Wrote for FOUR of Them

SARAH Y. MASON
SCREEN DRAMATIST
M-G-M
"THE MAN IN POSSESSION"

RALPH SPENCE
R-K-O

EVE UNSELL
Adaptation
"UNFAITHFUL"
Paramount Studios

CYRUS WOOD
"CUCKOOS"

WALDEMAR YOUNG
FIRST NATIONAL

Foremost Film Players' Directory

WILLIAM BOYD
Paramount Pictures

DOROTHY CHRISTY
"Parlor, Bedroom and Bath"

GARY COOPER
Paramount Pictures

CLAUDIA DELL
Radio Pictures

BORIS KARLOFF
"Galloway"
Criminal Code, Columbia
"Boris"
Cracked Nuts, Radio Pictures

MAE MURRAY
"Bachelor Apartments"
A Radio Picture

Just Completed
52 Weeks
Earl Theatre
Philadelphia

RECORD SMASHED BY
JAY MILLS

Now Alternating
Between the
Mastbaum and Earl Theatres
Philadelphia

Many Thanks to the World's Greatest Showman, My Boss and Friend, WILLIAM GOLDMAN, and Many Thanks to A. E. KAYE

GRETA NISSEN

Greta—have you met her? Norwegian, her stock is as good as her blonde. Born in Oslo, she still has that cute little Norway with her. She studied music, dancing and dramatic art in the Royal Opera House, Copenhagen, Denmark. When only six, she played a tiny angel in a big ballet, but what an angel.

Following the road to fame with dancing feet, she went on the stage — first in the National Theatre, Oslo, then in other European capitals. In those days, she appeared by royal command. Now it's by popular demand.

Broadway first fell for her as the pantomimic sensation of "Beggar on Horseback"—which brought picture contracts. She played in "The Wanderer," "Lady Luck," "Lady of the Harem," "Blonde and Brunette" and "Love Thief." In the Fox picture "Fazil," she was featured with Charles Farrell.

She tried several stage ventures, losing money, accent but not her figure. She signed a new Fox contract this year, leading woman with "Women of All Nations." She's something to fight for, say Vic and Eddie, the two cock eyed marines.

Greta is mistress of the dancing art from tap to toe, including the Scandinavian. She insists she doesn't care for clothes—which is somewhat ambiguous, but those she wears she wears. Greta's growing greater every day.

Her art as a comedienne matches her skill as a dancer. She is nimble at both ends, a shiver, a quiver. In kissin' — Nissen isn't missin'!

TWENTY-FIRST OF A SERIES OF FOX SCREEN PERSONALITIES

FOX

ROGERS ROCKS ROXY WITH ROARS!!

N. Y. Jams World's Biggest Theatre As Reviewers Say "It's a Natural—THE GREAT BIG WINNING 7 OF SCREEN"

A KNOCKOUT

"Rogers' best. A knockout... This movie presents hilarious gags, magnificent lines . . . Settings lavish. Acting excellent. Laughs happily timed and hearty . . . Rogers never funnier . . . The wit and gags are modern and original . . . Don't miss it." —*N. Y. Daily Mirror*

PACKED WITH LAUGHS

"Most entertaining Will Rogers talkie yet . . . Connecticut Yankee is film comedy at its highest. Rogers at his best . . . It is packed with laughs." — *N. Y. Evening Graphic*

4 STARS. SPLENDID.

"A grand and glorious bolt of celluloid! . . Charming, intriguing and wondrously diverting . . . Each succeeding scene is wittier than the one before . . . Will is perfect. Take yourself to the Roxy by our advice and we'll guarantee you'll have a 4 star time." —*N. Y. Daily News*

SIMPLY GRAND ENTERTAINMENT

"Simply grand entertainment. Connecticut Yankee ideal Will Rogers story . . . Is great fun . . . Tremendously funny lines . . . Packed with gorgeous gags that kept audience howling from beginning to end." —*N. Y. Evening Journal*

NEW ALL-TIME RECORD IN HILARITY!

"A new all time record in hilarity is established at the Roxy in that sparkling gem of entertainment 'A Connecticut Yankee.' It is a natural—the great big winning seven of the screen. Never has film fun been so fast, so furious and so sustained. It's one long loud peal of laughter from beginning to end . . . The finest sort of high comedy pervades every scene . . . There's never any let-down. It's all a mad melange of merriment . . . Not once but a dozen times does the Roxy audience burst into applause . . . Will brings down the house . . . The picture is perfection. It's absolutely ideal fun for the whole family. If you miss it you've lost one of laugh's big laughs."—*N. Y. American*

THE KNOCKOUT OF THE SEASON!

WILL ROGERS in
A CONNECTICUT YANKEE
By MARK TWAIN
with
MAUREEN O'SULLIVAN • MYRNA LOY
FRANK ALBERTSON • WILLIAM FARNUM
Directed by DAVID BUTLER

RIOTOUS WRECKER OF RECORDS

FOX FILM CORP. BOX OFFICE

Phoney Testimonials

(Continued from page 7)

treatment of a highly specialized nature. Also as such it has quality points that can always be pointed. That's in addition to the comparative angle between pictures and logical.

This way filmdom's advertising progresses with the exigencies of time and convention which commercials have not.

That whole endorsement scheme of the commercials is now under the scrutiny of the Federal Trade Commission. For the manner in which the commercials have shunned film methods for a quarter of a century carries its own sock to the highly clattered ethics of advertising men outside the picture industry. The peculiar bane of the advertising men of filmdom looks to have been a caste system sprung up from vanity of tradition that is non-existent. In the new social system of advertising, the film ad showmen stand as leaders.

The endorsement system which became so widely current among commercials of every description is being swept aside now in an avalanche of public resentment. Instead the humanizing copy as exemplified by film ad men and p.a.'s is being more and more utilized as the logical style for public appeal and truthful.

Phoney and Bad

The paid testimonial racket was the commercials' s.a. system but bad, because phoney. It has done more to wreck public faith in advertising appeal than anything big business has known or maybe will know.

That the falling away of public good will is felt may be indicated by the commercials taking up the film methods. The paid testimonial field includes even the medical angle. Glaring instances of the racketeering nature of the system can be cited where individual names have been photographed for ads simultaneously for several products at once by ad men. Often as not without the products' identity actually being known to the poser. Sometimes names are photographed without the product and the latter is later dovetailed in the ad's illustration by fake photography.

That's mostly where it is desired to be shown that the endorser uses the article in question.

On the commercial end what may be described a highly acclaimed scientific mixture of tobacco may be only an alfalfa filler. The tricky lines used by commercials are as phoney as the Soviet's love for the capitalist. Farmers use alfalfa for stock feed. But one of the biggest tobacco companies in the U.S. is also the biggest individual purchaser of alfalfa.

If caffeine is injurious to one's health the company that controls a non-caffeine drink also specializes in marketing two well known straight coffees. Each of the three brands, the two straight coffee brands and the non-caffeine drink, are projected in printed announcement nevertheless as having peculiar and individual health giving qualities for which each should be desired above the others. These ads are run separately, of course, with no indication of control.

One of the highest priced mouth washes and facial treatments is mostly alcohol and glycerine that's diluted and not even as good, from physicians' standpoint as the basic mixture.

Plain Imposition

But the biggest phoney of them all is the paid testimonial system. This has been the commercials' biggest weapon in printed form for 10 years or more. For sheer imposition on the public it has no comparison with the most widely current rackets that flourish even in the underworld. That includes the test gag. It's simple to pick a certain cigaret because it is fatter than the others.

As filmdom follows the trend in picture demands, commercials copied the testimonial racket for themselves. It grew to a tremendously competitive chase for names until Big Business is punch drunk from the endorsement system. Enormous amounts have been offered to names for endorsements. It even struck at royalty where certain lineal breeds made their own competitive family comparisons. It's the same among the society leaders.

Even a Queen

Thus after Queen Marie, of Roumania, received a reputed $25,000 fee for endorsing a cold cream, any other royal personage that had a working throne would demand more. Roumania is a small country and under precarious rule. That fee mentioned thus may not have been the highest paid. Others range from $5 to $1,000 and some are known to have reached $5,000.

The system probably began to get wrecked when society names began to be included. Traditional families began to squawk about publicity-mad relatives. For the commercials the name was everything.

Sometimes even a fake hunk of royalty or personage is photographed. There are instances on record. High fees always went for the medicos. Prize fighters who endorsed patent medicines they never used, also got big fees. In other instances no fee is paid but the endorser receives a certain amount of articles free for a stipulated period, including soaps.

Like all systems, it had its chiseling biters, too. These were mostly extract firms and wearing apparel shops that imposed on the legit fraternity in the industry. Pretty chorines are asked to give their faces for free publication with ads in consideration for the firms mentioning the shows in which they appear. These ads are mostly cheap and never have done the theatre any good. Often while the chorines were unpaid for the trouble the chiseling p.a's received a fee for their help in getting the girls to do the stuff.

The system flourished highly with one of the biggest chain legit firms where a special man was issigned to the job. He even scouted independent shows on the scheme without informing the latter the company was being paid for following through on the plan. These people often signed without knowing the identity or the quality of the product endorsed.

In films as in legit the commercials singing players for endorsements a satirical thought is offered in that before certain endorsement advertising would appear in print, the particular star or player signed would have faded from public favor.

Filmdom's objection to the testimonial racket was envisioned doubly because it was phoney both ways, and of no aid to distribution of films or good will of either the company or the player concerned.

To filmdom's credit it can be stated that the industry never utilized the testimonial system as for or by itself.

VICTOR CAESAR
HERAS and WALLACE
Featured in F. & M.'s
"ICY HOT" IDEA
APRIL 17
PALACE, WORCESTER, MASS.

BIGGER AND BETTER THAN EVER
GRAUMAN, HESS and VALIE
Dances with Trimmings—Featuring "The Big Fight"
Playing for Publix—B Unit
This Week Oriental, Chicago Week Apr. 17, Uptown, Chicago

Wisconsin 4% Tax Bill

Milwaukee, April 14.

Wisconsin theatre operators are considerably wrought up over a bill introduced in the lower house at Madison last Friday (10) for the levying of a 4% tax on the grosses of all Wisconsin theatres, the proceeds to go to the common school fund of the state.

Bill provides also a license of $5 be paid to the state annually.

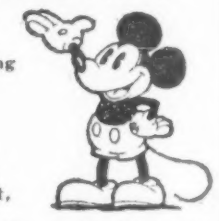
SKOURAS' ADD 40 THEATRES TO PUBLIX

An unusual organization within an organization is being recorded with the development of the Skouras arm of the Publix chain.

Within a little over a month the Skourases have entered into negotiations for 40 theatres, of which practically all will be closed within another few weeks, it is said. The theatres being acquired are all outside of former Publix ownership, which means that in a major sense Publix has added 40 new theatres during the past six weeks.

George Skouras heads a stage show department designing acts exclusively for the Skouras-operated theatres. Skouras-built shows are now in the Skouras Tower, Philadelphia.

The largest acquiring by the Skourases in their first corralling campaign is being practically concentrated in Philadelphia, Jersey and Washington, D. C.

Mickey Mouse
Wishes Me to Thank the
American Magazine,
Saturday Evening Post,
Life,
Time,
Vanity Fair,
The Nation,
Literary Digest,

and the 1001 other publications giving him such marvelous recognition.
Cordially yours,
Walt Disney

GEORGE MARION, Jr.
has bought up his Paramount contract
and is available for
DIALOGUE
Dialogue by GEORGE MARION, Jr. Bartering and Trading by MYRON SELZNICK

Everybody's happy

From FILM DAILY
April 17, 1931

"Skippy"
—grand entertainment
By JACK ALICOATE

A Page From Life Like the motorman who takes a street-car ride on his day off, we decided to spend Easter seeing pictures rather than watching the Fifth Avenue parade. Our first cinematic social call was the Paramount and thereby hangs a tale. "Skippy" was the attraction, and after seeing this compelling bit of humanness we had no alternative than to stop work for the day. Why seek wonders after one's first visit to the Grand Canyon? Why look for a thrill immediately after an Army-Notre Dame game? "Skippy" is more than a picture. It is an inspiration.

* * *

Entertainment Plus "Skippy" is the type of thing that could not be put across the legitimate footlights. Its wholesome philosophy could not be reflected from the printed page. It could not be told, as a story, by mere words. It is an enchanting and beautiful page of life, as honest as an old-fashioned garden and as exhilarating as the first breeze of spring. In a way that is refreshingly different, it has every-thing. And as far from the usual cinema emotional conventions as day-light from dawn.

* * *

A Laugh And a Tear We defy anyone not to get a kick from the thrilling but short-lived business careers of Skippy and his old side-kick, the sentimental Sooky. Try and hold back an honest tear when the dog-catcher takes away Sooky's mutt to be shot, or a hearty laugh over the wholesome philosophy of Skippy and his views on women, business and life. We particularly recommend "Skippy" to the confirmed pessimist. If it does not effect a cure, there is no hope. Never mind who is in it. Never mind who directed it. Never mind who produced it. Happily it exemplifies the great future of the talking screen. If audiences, everywhere, will not take "Skippy," then there is no future for the picture business, and more, no hope in the future of these several United States.

PARAMOUNT'S CLEAN BOX OFFICE SWEEP!

TYPICAL "SKIPPY" CROWD AT THE PARAMOUNT NEW YORK

From MOTION PICTURE DAILY
April 7, 1931

Immense

On everyone's tongue and a by-word of the trade: "Skippy." So to the Paramount for a first-hand peek.

What we saw was a couple of kids, three dogs, a row of ramshackle buildings welded together in one of the most charming, human and whole-some of pictures. Outstanding were Jackie Cooper as Skippy and Bobbie Coogan as his side-kick.

It's amusing and yet it puts more than an occasional crimp around the heart. It's clean from fade-in to fade-out and a sterling piece of entertainment. There's credit in "Skippy" for Paramount, Norman Taurog and the industry, and money in it for the exhibitor.

Catching "Skippy" yesterday set us woefully behind our schedule of daily doings, but the time was worth it. Every minute.

KANN

PARAMOUNT'S 6 BEST SELLERS FOR APRIL

MARLENE DIETRICH *in* "DISHONORED" *with* Victor McLaglen. *Von Sternberg Production*

GARY COOPER, SYLVIA SIDNEY *in* "CITY STREETS"—Paul Lukas, Wynne Gibson, William Boyd. *Rouben Mamoulian, director*

"SKIPPY" *with* Jackie Cooper, Robert Coogan, Mitzi Green, Jackie Searl. *Norman Taurog, director*

"GUN SMOKE" *starring* Richard Arlen *with* Mary Brian, Eugene Pallette, William Boyd, Louise Fazenda. *Edw. Sloman, director*

TALLULAH BANKHEAD, CLIVE BROOK *in* "TARNISHED LADY" *with* Phoebe Foster. *Geo. Cukor, director*

WILLIAM POWELL *in* "LADIES' MAN"—Kay Francis, Carole Lombard *Lothar Mendes, director*

"Skippy"

LEADER!

HITS!

¶ There never was a show season when real box office money depended so vitally on real picture hits as it does in this merry, mad season of 1930-31. That makes PARAMOUNT'S leadership in producing successful pictures stand out this year even more impressively than ever. ¶ Scan theatre reports on such PARAMOUNT knockouts as "Animal Crackers", "Manslaughter", "Anybody's Woman", "Monte Carlo", "Feet First", "Tom Sawyer", "Morocco", "Dishonored", "Scandal Sheet" and "Skippy" —to pick a few at random—and you've found another of the many reasons exhibitors today have PARAMOUNT foremost in their minds in thinking of product for the present and for the future.

Paramount Pictures

Talkers Forced Too Long on Short Runs, Distribs Think; 2 Days Enough

Ostensibly with a view to increasing returns on dates and provision for a wider outlet, some of the producer-distributors are attempting to influence exhibitors to narrowing down playing time where business seems to warrant that move. The claim of distributors tackling the problem is that too many theatres of the subsequent run classification are playing pictures longer than either the theatre or its average business will stand, with this continuance of policy taxing both the exhib and the distributor.

Frequent trips through territories, mostly in the east but principally in New England and the south, by special sales representatives or division chieftain, has convinced them that the field will not stand the traffic the theatres are asking it to bear. Milking product for longest runs is preferred by the distributor and demanded, but only in those situations where grossing possibilities are anywhere near standing holdovers or extensions of playing time.

The trouble, as pointed out by distrib leaders, seems to be with exhibitors who previously did well in their respective localities on a twice weekly change, for example, but now with potential drawing power chopped in half, still want to cling to that policy.

Checkups, according to distribs and exchange-men, indicate in scores of situations, exhibs are playing pictures three days, with returns invariably off the third day. That day, say the distribs, represents a loss to them in their percentage returns.

One company, United Artists, after closely studying the situation, is willing to sell such exhib accounts pictures on the same rental basis as now, if changing from a twice to a thrice-weekly policy, allowing same protection. UA believes it will save money for itself and also the account, latter thus skipping those third days which according to audits, have been found to be nearly profitless through not enough fan population to stretch that far.

N. J. BILL TO OPEN UP SUNDAY OVER STATE

Trenton, April 14.

New Jersey's blue laws will undergo drastic revision if Assembly Bill 166, introduced into the State Legislature here by Assemblyman Joseph Greenberg of Hudson becomes law.

Operation of theatres on Sunday, baseball and other sports and amusements—all taboo since the 1874 blue law went into effect—would become permissible, subject to municipal regulation under it.

Despite the 1874 law, Trenton, state's capital, has already lifted its stringent enforcement, permitting Sunday pictures, which attracts hundreds of motorists from all parts of the state and Pennsylvania.

ONE N. Y. BILL PASSED, FOR BOOTH MEN'S REST

While exhibitors succeeded this week in quashing at Albany two bills which would raise the New York State box office ante by necessitating the employ of extra union help, they failed to stop passage of the third.

This means that on Sept. 1 next projectionists rate 24 consecutive hours of rest weekly, if the bill is signed.

Counter-Suits Between Union-FWC in Pasadena

Hollywood, April 14.

Operators' union seeks an injunction restraining Fox West Coast from employing non-union operators in the Florence theatre, Pasadena. Union charges violation of a theatre wage contract is causing dissatisfaction in the union and among owners of other theatres with one-man booth contracts.

FWC is suing the union to remove an alleged railroaded clause, making the contract binding on the company's successors in the operation of theatres involved. Fox is said to have transferred the title of the Florence to George L. Hanes in December and the booth deunionized two weeks later.

DENVER'S AD BATTLE

Indie Holds Best Spot on Denver "Post's" Page

Denver, April 14.

Hoping to wrest the ace spot on the Denver "Post" dramatic page from Harry Huffman, Publix is grouping its ads.

Huffman has five houses. He has grouped his ads since taking over the Tabor and has been on top most of the time. The three Publix houses, by running ads separately, were usually down on the page. Now they are making their ads two columns wide and usually long enough to make it impossible to get another ad over them.

The Publix houses always get the ace position on the "News" dramatic page as Huffman does not advertise in it.

DALLAS UNIONS TAKING CUTS FROM PUBLIX

Dallas, April 14.

Publix has changed its mind and will carry on the stage policy at least for Dallas. Fate of Houston and San Antonio will hang on outcome of John Friedl's conference this week in Chicago.

Sudden reverse by Publix is said to be due chiefly to Friedl giving the local musicians and stage hands two-week notices. Union officials offered to get reasonable to keep some 20 union men at work in the Palace, Publix's local ace.

Friedl accepted proposal on condition of a cut that would relieve the theatre's overhead around $500 week. Laborites agreed, setting musicians' new scale around $70 (formerly $85), for stage and pit and stage hands $55 (from $90). No overtime all round, making it tough on some of the boys who drew a salary, plus overtime, as high as $175 some weeks.

Change will also add Omaha and Des Moines to the southwest wheel, giving Publix stage units additional two weeks and bringing this division to original status of two years ago.

Friedl's stroke has dual significance here. It is the first known instance of local unions giving in for the worst of it.

Quincy Bandit Killed While Robbing Theatre

Quincy, Ill., April 14.

Sam Antocico was fatally shot at Hannibal, Mo., 30 miles south of here, early Monday (13) morning while attempting to robe the box office of the Orpheum theatre. He had knocked the knob off the safe. Work looked like that of a professional.

Police arrived after the theatre's burglar alarm sounded. Orpheum has been robbed twice during the past year.

Antocico lived here under the name of Charles Miller, with a woman alleged to be his wife. His home was in Cleveland.

46 Exhibs in New Buying Pool; Non-Owner as Booker Favored

Chicago, April 14.

New buying circuit being organized by Henri Ellman for the local Allied unit is becoming more important than at first realized. It is already making inroads on the other buying groups in town, with the Coston circuit, once the most powerful in town, practically ready for the ash-can.

First week after the announcement of the organization shows 46 exhibs signing tentative agreements to join the buying group, with many more ready to come in. Ellman is planning to make a special campaign down-state.

Big point in the new group which pleasing to the exhibitors is the fact that Ellman does not own and is not associated with any theatres, with the result that he will be without personal prejudice in buying pictures, and will not be tempted to favor his own theatres to the detriment of the other houses on the circuit.

This was the big objection to the James Coston group, which became even more annoying to the exhibs when Coston became affiliated with Warner Brothers. The former Coston buying circuit has been sliced badly by exhibs dropping out, with the possibility of the whole group going under shortly under the pressure of the new Ellman scheme.

Even Aaron Saperstein, former Allied buyer for the circuit, was subject to the possible taint of favoritism, since he owns theatres in the group.

MONOGRAM STARTING ORGANIZING ITSELF

Through the recently organized Monogram Pictures on a national scale with 20 independent exchange men interested through long franchises, W. Ray Johnson is laying final plans for a producing-distributing company that will operate similar to the old First National set-up.

A board of directors has been chosen and several people engaged for production. Board includes Johnson, Trem Carr, v.p. in charge of production; H. Harry Thomas, v.p. for exchanges; James V. Ritchey, v.p. for field; Albert Fiedler, treas.; A. C. Romberg, Atlanta; Nat Steinberg, St. Louis; Irving Mandel, Chicago; Herman Rifkin, Boston, and C. A. Schultz, Kansas City, exchange men.

The Trem Carr studio will be enlarged and a producing organization there lined up by Carr. Directors signed are J. P. McCarthy and Robert Bradbury. Wellyn Tottman is the only writer thus far given a contract.

Tom Tyler, Bill Cody and Andy Shuford, latter kid actor, are actors engaged.

SCALE CUTTING AGAIN IN PTSBGH'S 1ST RUNS

Pittsburgh, April 14.

Price-cutting on again in several first runs downtown, all under a straight picture policy. Harris, for years with a 40c. top, has reduced to 25c. while Davis, reverting recently from vaude-film to films, has slashed balcony to 35c.

Aldine has reduced balcony to 35c. as against 50c. before. Only Warner, still with 60c. top, and Fulton and Sheridan Square at 50c, remaining straight film sites, holding fast.

H-F New in Texas

Dallas, April 14.

Hughes-Franklin opening its first new house in Texas here April 21. Construction on stand begun by Robb & Rowley, indie chain, before absorption by H-F. Monicker, Oak Cliff, changed to Texas.

Theatre is largest suburban in this section, with 2,000 seating capacity. Cost around $250,000.

While a nabe, likely that the Hughes product will go in as first runs, at least as a try.

Loew's State at Noon

Loew's State, New York, is opening at noon daily.

Admission of 50c. from opening until 2 p. m.

National Screen Service Trailers
are the backbone of Talking Picture Advertising
New York—126 West 46th St.
Chicago—810 South Wabash Ave
Los Angeles—1922 S. Vermont Ave.

NILES MARSH
Featured
FANCHON & MARCO
"TOPICAL TUNES IDEA"

Sensational Return Engagement in Loew De Luxe Theatres
FRANK
MITCHELL
and
JACK
DURANT
This Week April 10
CAPITOL, NEW YORK

HARRIS TWINS
HEADLINING
Fanchon & Marco Unit
"SOCIETY CIRCUS"

CARLA TORNEY DANCERS
PLAYING
Publix-Balaban & Katz
This Week
Tivoli, Chicago
Fanchon & Marco
This Week
National, Louisville

THREE BLUE BLAZES
This Week, Uptown, Chicago—Week April 17, Paradise, Chicago
Dir.—WM. MORRIS OFFICE—Thanks to HARRY SANTLEY

HARRY WEBB AND MILTON DOUGLAS
IN
"ANYTHING FOR A LAUGH"
Now—PARAMOUNT, New York—*Now*
NEXT WEEK (April 17), PARAMOUNT, BROOKLYN
Direction for Publix and Productions—LEDDY & SMITH
RKO—SHULTZ & WEEDEN

You're Alwa a Witma

A REAL CLASSIC

KISS ME GOODNIGHT

By J.E. DEMPSEY AND JOSEPH A. BURKE

THE WITMARK BLACK AND WHITE SERIES

FO YO

BY AL DUBIN & JOE

BY THE COMPOSER OF "AMONG MY SOUVENIRS"

SAY A LITT FOR

REFRAIN

BY JOSEPH GEORGE GILBERT &

Be-fore we kiss "good-night" And while I hold you ight,

COPYRIGHT MCMXXXI

A LIVELY FOX-TROT — JUST WHAT YOU NEED!

I WANNA BE AROUND MY BABY ALL THE TIME

BY JOE YOUNG & GEO. W. MEYER

BRAND NEW

SO LON

BY JOE YOUNG & LITTLE JACK LI

ALL MATERIAL READY

M. WITMARK &

CHICAGO · PHILADELPHIA · HOLLYWOOD · B

ways Safe With
mark Hit !!!

VENIRS" — AND JUST AS SENSATIONAL

TLE PRAYER
RME

BERT & HORATIO NICHOLLS

BY M. WITMARK & SONS

FOR SINGLES — DOUBLES & TRIPLES

WHAT HAVE WE GOT TO DO TONIGHT BUT DANCE

BY GUS KAHN & TED FIORITO

K & SONS 1657 BROADWAY NEW YORK

WOOD · BOSTON · CINCINNATI · DETROIT

WIRE, WRITE OR CALL!

Par's Production Cost for 75 31-32 Talkers Reaches $22,000,000

Paramount, with a larger program planned for the coming season than ever, will not cheat on production budget to cover all, but more probably will increase costs for higher product value. Last year the budget ran to an approximate $22,000,000 for a program of 65 features and the shorts lineup.

For '31-'32 Par is figuring on 75 features as a total, or an increase of 10, with the budget proportionately raised to take care of that.

This will be by nearly 25 pictures the largest program scheduled by any producer, with Metro's and Fox's 52 each the next highest. As a combination Warner Bros. and First National will make 70, but although sold through one organization, that embraces an individual production schedule for each of only 35 features.

Following the eastern sales convention in Atlantic City, starting today (15), Jesse L. Lasky will go to the coast for the western convention, scheduled for San Francisco, and then to Hollywood to spend approximately a month there, supervising and conferring on plans for the new season's material.

"Plutocrat" for Rogers

Hollywood, April 14.

Probable next one for Will Rogers at Fox will be a picture based on Booth Tarkington's "The Plutocrat."

Deal with Tarkington and the publishers is now in the dickering state.

SKOURAS' MEN PLACED

Brothers Set Berths for Their St. Louis Bunch

Since with Publix as independent theatre operators the Skouras brothers have found berths for practically every employee they brought with them from St. Louis at the time of joining Warners.

Several of the older Skouras men have had promotions under the Publix move. Harry Zapf has been made Spyros' assistant, while Charles Skouras has taken Reeves Espy back to St. Louis; George has made E. Krapman his personal assistant.

ZONING SCHEME QUIET IN DETROIT JUST NOW

Detroit, April 14.

Efforts to get a zoning plan approved by the exhibitors and distributors seem to be failing. Distributors refused a plan submitted by Allied, representing the indie exhibitors. Allied's proposal is understood to have included playing first run houses under a restriction as to price and other policy. The plan offered large protection for houses that held to certain price levels, but cut the protection on houses that didn't. Affected thusly were houses having a giveaway or double feature nights.

Distributors refused to include first runs in any such plans. At the present time the joint committee on zoning is at loggerheads. Distributors wanting a continuation of last year's zoning plan.

Kansas Agitating Sundays

Kansas City, April 14.

A committee of business and professional men from Wichita have appealed to Attorney General Roland Boynton and submitted their plans for driving the Sunday pictures out of Wichita, and the possible effect of ouster proceedings on the picture shows in other cities in the state where such shows are permitted.

The attorney general stated that "a limited ouster" would lie against the Fox West Coast Theatres Company "If it controls shows which operate in violation of the state law."

The Fox organization owns a number of theatres in Kansas, some of which are said to run on Sunday.

Nite Before Rehearsal Showing Used in Chi As Cheap Trade Bait

Chicago, April 14.

Exhibitors on the lookout for new angles have found a way to give their patrons double and quadruple feature programs without extra cost by the simple process of using their rehearsal showing as extra feature bait.

Starting out with one north side spot, it is now becoming a plague. More and more exhibs are inviting their patrons to the last show and see a free pre-view of the following day's program. Publix-B.&K. is using ad space in the dailies on the idea.

Through this gag the last show of the evening, usually the weakest, has become the big grosser of the house, with many neighborhood patrons displaying a willingness to stay up a couple hours longer to grab the picture bargain.

Exchanges are starting to squawk, with demands that the exhibitors pay for the additional show, claiming that the houses are charging admissions for the flickers. Nothing will probably come of the distributor kicks, though, with too many powerful circuit interests behind the idea.

DOUBLE BILLS GENERALLY IN DETROIT

Detroit, April 14.

With Publix about to try double features in the first run State, city is about ready for a policy of double bills. Probably be without any restriction.

Double featuring has crept into the small houses and has gradually been adopted by some of the better run houses, until now Publix is doubling in its neighborhood houses. These houses are all key runs in their zone and eight in number.

GRIFFITH CIRCUIT MAY BE FREE FOR BUY NOW

Griffith Brothers, operators of the Griffith Circuit of 60 houses in Oklahoma and other spots, have released Universal from its money guaranty for expansion purposes. This was a fund guaranteed Griffith for such use. It constituted a revolving credit agreement generally placed at around $1,000,000, although hinted as much less.

This release is calculated to lend support that any obstacle that may have existed for others to buy in on the Griffith circuit is now removed. U owns a half interest, valued at around $1,600,000. Both Fox West Coast and Franklin-Hughes are reported after a buy of the U half.

Good Bill-Collecting Attorney Can Get Chicago's Film Board Job

Chicago, April 14.

With more and more exchanges resorting to the courts in order to collect against bad boy exhibitors, there is talk locally of establishing an attorney in the Film Board office to handle all such legal matters. This would be a copy of the plan now in effect in New York.

Felling among the exchanges here is that one attorney who specialized in the film business would be a better system than having each distributor hire separate legal talent.

Exchanges are now on the lookout for the proper person, who must necessarily have good political connections. The idea is not to actually bring all these bad exhibs to court, but to have a powerful Film Board attorney whose name on the warning letter to "come across or we sue," will frighten the offending exhibs to come through rather than take a chance on bucking such recognized legal and political strength.

Practically every exchange is having trouble with contract breakers at present, particularly on account of unplayed shorts. Educational is the one outstanding exchange hit locally by the double features epidemic, with few exhibs able to find spots for any short stuff.

HAMMOND SETTLEMENT

Tom Moloy of Chi Brings About House-Union Agreement

Chicago, April 14.

Publix-Great States' trouble with operators at Hammond, Ind., has been adjusted through the efforts of Tom Moloy, local union head, invited to arbitrate. Only one house, Paramount, is affected.

Operators demanded a big increase in wages, but wound up by taking a cut instead. They make up for it, according to the final agreement, on overtime.

W. E. SAYS NO SQUAWKS ON ITS 24-HOUR SERVICE

Western Electric reveals it will not reduce, nor is it contemplating the same, service and new part charges to theatres using its equipment.

The Electric denies producers and theatre owners have complained prices are excessive. It claims the complaints have been so few as to be classified as isolated instances."

In rebuttal, Westernites state theatres using its apparatus has been supplied with a 24-hour service during the past year and that this service has been so efficient less than 1% of business projection time has been lost through faulty reproduction.

Maintaining a staff of 500 engineers and repairmen throughout the country, so that service on equipment in almost any theatre can be expedited, W. E. further says the overhead and the quality of material contained in new parts make it prohibitive for retail prices in these lines to be reduced a penny.

Judgments

Lew Fields; Chase Nat. Bank, $5,158.

Publicist, Inc.; and M. J. Kurtz; A. Rappaport, $4,505.

Monarch Radio Co., Inc.; Arcturus Radio Tube Co., $3,831.

Satisfied Judgment

Landscape Amusement Corp.; Daniel Houlihan Corp., $44,502.

Seat Slashing Epidemic

Utica, N. Y., April 14.

Utica theatre managers have employed private detectives to hunt down parties responsible for slashing theatre seats with razor blades. Around 100 seats were cut at the James, 150 at the Lincoln, 100 at the Stanley and 100 at the Olympic.

"Skyscraper" Bought

"Skyscraper," by Faith Baldwin, and to be published in Hearst's "Cosmopolitan" this summer, goes to Metro.

Story is for next season's production.

5th YEAR
BENNY MEROFF

ORIENTAL—CHICAGO
INDEFINITELY

JOE and JANE McKENNA
Swinging Around for Publix in Chicago
This Week, Uptown, Chicago—Week April 17, Paradise, Chicago

NOW HEADLINING AND BREAKING RECORDS
TOM PATRICOLA
with "THE PEARL TWINS"
Playing Publix-B. & K. Theatres in Chicago
This Week, Paradise, Chicago—Week April 17, Tivoli, Chicago

FROM THE PRINCIPAL EUROPEAN THEATRES
FIRST APPEARANCE IN AMERICA
CONRAD'S PIGEONS
PLAYING PARAMOUNT PUBLIX CIRCUIT OF THEATRES
THIS WEEK (Apr. 10), PARAMOUNT, NEW YORK
NEXT WEEK (Apr. 17), PARAMOUNT, BROOKLYN
SEE THIS NOVELTY
Booked by WILLIAM MORRIS AGENCY

N. V. A. SARANAC LINE UP

Billy Glason and Bob Nelson, Pals, Now on Rocks Over Nelson's Cop

Billy Glason has entered a complaint with the RKO booking office against Bob Nelson, over vaude material used by Nelson on RKO stages.

Glason and Nelson have been friends for a long time. Their fraus also fraternize. Out of the friendship, according to Glason, came the request from Nelson for Glason to write him some vaude gags. Glason says he wrote Nelson a flock, helping him produce it, and did so as a pal, with no thought of monetary consideratons.

Later, Glason received reports, he said, from his friends about Nelson using material out of Glason's own vaude act. Glason says he caught Nelson using many of his bread and butters, and he told Nelson to take them out. Nelson said he would.

Glason claims Nelson continued to do his material and refused to answer the phone when Glason called his home to protest. Mrs. Nelson answered, by bawling Glason out as a false friend.

Protection

Glason, who opened Saturday (11), for RKO in Cincinnati wrote to Charley Freeman who has promised to protect Glason against Nelson regarding the material in dispute. Glason has supplied Freeman with a complete script of all of his material that he has written or bought from other authors and which he is now using for RKO.

The protection of Glason's material comes at a time when Freeman is beginning to protect the gags and talk of certain comedy acts slated to play a route over the RKO books.

Lillian Roth Marries Despite Great Grief Over Fiance's Death

Atlanta, April 13.

Lillian Roth was married here Saturday (11) to William C. Scott, non-pro from Pittsburgh, by a Baptist minister.

Bride gave her age as 22 and the groom as 24. Miss Roth was appearing at the Georgia theatre. She left after the wedding with her husband for New York.

The announcement of Lillian Roth's marriage, coming a short while after the death of her reported former fiance, Herbert Oshins, in New York, which occured in January, last, while she was at the RKO New York Palace, is a surprise to many. At the time of Oshin's demise, Miss Roth went into hysterics. She carried on outwardly in a most noticeable fashion in New York and elsewhere. There was much printed about it as sob stories.

Elmer Rogers, manager of the Palace, supplied Miss Roth with an escort to and from the theatre on account of her presumed condition over the death of Oshins.

Miss Roth is laying off this week. She starts a tour of the New York RKO theatres at Proctor's 86th Street, New York, April 22.

Stage Marriage

Uniontown, Pa., April 14.

Edna Virginia Combs, 22, daughter of a Johnson City contractor, and Harris (Bud) Morgan, 28, also of that city, will be married on the Penn stage tonight (14), it is claimed.

Morgan is a saxophonist with the Kentucky Melody Boys in Prather's "Happyland Revue." Miss Combs recently returned from Hollywood.

Uniontown merchants are donating a wedding cake, etc.

VAUDE WEDDING

Mack Lathrop and Betty Cooper Married in Toledo

Toledo, April 14.

An RKO unit romance was climaxed here April 13 when Mack Lathrop and Betty Jane Cooper, on the same bill, were married between shows.

Groom is of the Lathrop Bros. Miss Cooper heads an Irving Yates flash act.

Durante Act Breaking Up, with James in Film At B'way Show's End

Clayton, Jackson and Durante will dissolve their eight-year-old stage partnership upon the conclusion of the run of "The New Yorkers" at Moss' Broadway. James Durante is going into pictures alone with Metro.

The picture people have commenced to give the schnozzle that James business, so he thought his two companions should be in on the probability. Jimmy told them the other evening. Both of his partners wished him the best, with Lou Clayton elated over Jimmy's Hollywood chance. Eddie Jackson was happy, too, though Eddie felt somewhat depressed at losing his ideal model sidekick.

The great fun-making trio started in a joint called the Durante Club on West 58th street in 1923, with each guessing where the coffee and cakes would come from. They advanced joint by joint to a Ziegfeld show, and as many returns as they could play at the Palace to $4,500 a week salary, with doubling, which meant much more. In their cabaret days the boys split as high as $8,000 in a week when on a guarantee and percentage.

Lou Clayton has been the successful business steerer of the trio. His partners never questioned whatever Lou did or said.

The trio left the Silver Slipper

(Continued on page 61)

BRADY-WELLS, 0-0

Vaude Couple at Bat 3 Times, Struck Out Ditto

Doing an in and out again, for the third time, Florence Brady and Gilbert Wells are again on marital rocks. Miss Brady has filed a divorce action against Wells, charging anything from cruelty to intoxication.

Complaint, drawn up by Ben Ehrlich, alleges among other things, that Wells once threatened his wife with a new gun and when she succeeed in taking the toy away he bought another.

Vaude couple, partners on and off intermittently, have been married twice and separated so often they've lost count. Their last try was tied in Sioux City in September, 1928. It lasted until February of this year.

Miss Brady's complete domestic box score shows this to be her fifth divorce, having been hooked and unhooked twice before she met Wells. Latter is a scion of the Wells-Fargo family.

He still receives from the estate between $15,000 and $20,000 a year annuity.

Elvira Giersdorf Weds Cincinnati Radio Man

Cincinnati, April 14.

John Clark, general manager of WLW and WSAI, and Elvira Giersdorf, of the Giersdorf Sisters, vaude, were married recently in West Virginia, it has been made known here.

The bride, it is said, is leaving the stage to take up residence in this city.

SAM KATZ READY TO SUBMIT IT

N. V. A. President Pleased with Drive—Contemplates Thorough Business Organization and Policy for Operation of N. V. A. Institutions — Saranac Patients Always First

DR. MAYER STAYS

Sam Katz is reported having prepared his contemplated business reorganization for the operation of the N. V. A., of which Mr. Katz is president. He stated before the N. V. A. Drive of last week that when the N. V. A. Week had passed, he would have the line up in form for submission to the other directors of the N. V. A. These include the heads of companies, such as Harry M. Warner, Nick Schenck, Harley L. Clarke and Hiram Brown.

Katz' former conclusion that the N. V. A. Sanatorium requires a medical head holding the confidence of all in the profession and especially the N. V. A. Saranac (N. Y.) patients, remains unchanged, it is said. In Katz' mind, it is claimed, for that position is Dr. Edgar Mayer, for a long time either directly or indirectly associated with the sanatorium. Dr. Mayer is the undisputed idol of the tubercular ill in the Adirondack mountains. He will be in sole control of the institution.

Katz would make no statement yesterday (14), saying he could not presume to issue an N. V. A. announcement until his formal meet-

(Continued on page 48)

Divorced for 8 Years, Mayhew and Taylor in Reunited Vaude Act

Stella Mayhew and Billy Taylor are reuniting, professionally only, for vaudeville. They were a headline team for years but split and were divorced eight years ago.

Return won't affect Taylor's remarriage.

Social Palace Ushers Hold Ball, Nicked 25c Wkly and Borrow at 10%

Chicago, April 14.

Service staff of the Palace (RKO) giving its annual supper-dance at the St. Clair Hotel to-night (Tuesday) has a unique organization.

During the year each uniformed employee contributes 25c weekly to a fund administered by an elected executive committee. Six weeks before the annual social fete ante is temporarily advanced to 50c weekly.

New ushers needing patent leather shoes can borrow the money from the fund. Or others short on cash can make small loans in midweek and return it pay day. Fund officials cannily charge 10% interest on all loans.

Boys have bought a radio for their locker room and other refinements. Another use for the fund is buying ice cream for the whole staff during the warm weather.

Palace is the only remaining Chicago theatre with its ushers organized socially. Before Publix took over Balaban & Katz, that circuit had basketball teams representing its service crews and also maintained a summer camp where ushers spent their two weeks' vacations practically free.

Service staff of the RKO Capitol, Davenport, Ia., has just won the basketball championship in that city.

CHICK CHANDLER MARRIES

Weds Gene Frontai Secretly in Nashville

Chick Chandler, comedian with Naomi Morton and Co., playing RKO vaude, pulled a fast one on his pals around the Friars by marrying Gene Frontai of the New York cast of "Once in a Lifetime."

The marriage was solemnized at Nashville, Tenn., two weeks ago and secretly.

The bride received a two weeks' leave from the legit show.

Vaude Tumbler Takes Real Fall on Women And Bouncing Check

Des Moines, April 14.

One Jean La Balfuer, Jr., alias Clyde Tillotson, has jammed himself plenty here.

As Clyde Tillotson, bond salesman, he is in two divorce actions in district court. One, alleging bigamy, has been filed against him by Kaye Thompson Tillotson, 18, actress and radio singer, living in Des Moines; second by Opal La Balfuer, Chicago, said to be his first wife and to have been his partner in a vaude tumbling act.

At present Tillotson is in jail at Ottumwa, Ia., on charges of having bounced a check. When through there he will be brought to Des Moines to answer the bigamy charge.

Second wife grew suspicious of her self-confessed world traveler, student of law at the University of Chicago, and now studying to become a physician, when he was going to give her a fur coat for Christmas. Christmas arrived, but the furrier had, by error, sold the coat he had picked out to someone else.

Later a grand piano and davenport were reclaimed by merchants. Finally the engagement ring was called for.

C & C Act Resumes

Miss Clemens, of Cunningham and Clemens, who fell while the act was playing Trenton, N. J., and was severely injured, resumed this week.

Bookings Bad; Booze Is Worse, Is What Beaut Found Out at Border

Towanda, Pa., April 14.

Irene Knight, 28, in 1925 the beaut "Miss Buffalo" and who later appeared in vaude and night clubs, was sentenced to 18 months here and fined $500 for bootlegging.

Miss Knight told the police she found bookings too scarce, so she hocked some jewelry, buying 110 quarts of booze. Pinch was made when Miss Knight stopped at a gasoline station in her auto.

AMATEURS NICKED BY PHONEY CHISELER

New Britain, April 14.

Stanley R. Maciorowski, 17, of this city, and Victor Lundborg, 22 of West Hartford, are back home after being chiselled out of $199 by one alleged "Richard Wilson," who represented himself as a booking agent for RKO.

Wilson, who vanished after taking the youths to Philadelphia en route to Denver, Colo., where, he told them, they would start careers in vaudeville.

Maciorowski, factory office boy, appeared here at an amateur performance, playing a piano-accordion. "Wilson" saw him next day and offered him a two-year contract with RKO at $150 a week. He said he would need $150 to pay the lads fare to Denver. The boy gave him $114 in spite of advice to the contrary from Jack Sanson, manager of the Strand.

Lundborg, duped by same method, gave up $85 after having state's five day marriage notice law set aside, so he could marry Ruth Carlson, 20.

Youths taken as far as Philadelphia where "Wilson" left them stranded. "Wilson" accompanied by another slicker who did not mention his monicker. Police paging pair.

Knew It Wouldn't Last

Galveston, Tex., April 14.

Lloyd Finlay, who wielded the baton in the pit of the Majestic theatre, Houston, for 16 years, left the job last week.

He was succeeded by Joe Bell. Finlay was one of the best known conductors in the southwest.

Fox Cuts Out All Benefit Playing, Except for Approved Charities

There will be no donation of actors or talent by Fox theatres for any purpose. The order has been broadcast to all managers. When and if talent is donated, the house managers are advised to pay the actors for the extra time. Actors are not to be donated unless the purpose for which donated has been approved as worthy.

Where the theatre need not pay is where such talent offers and gives his services of his own and without consulting the theatre or the latter's consent.

The order does not mean to imply that actors cannot appear at benefits. It does mean, according to official interpretation, that house managers cannot take advantage of actors' talent or time without paying for it.

The plan, long considered, seemingly was shoved ahead by certain inquiries from social organizations that had no broader purpose than individual organization enhancement, at the expense of actors.

This new move is expected to free the actors from possible complexes over refusing a house manager to put in outside time for extraneous interests.

Ex-Wife Wants More Gaudschmidt Alimony

Milwaukee, April 14.

Harry Gaudschmidt, who completed a week's engagement at the RKO Riverside Friday (10) later stood before Judge Page in district court as the result of an abandonment complaint sworn out in Chicago by his divorced wife, Florence.

Vaudevillian claimed he had been contributing $20 a week for the care of two children but his erstwhile wife claimed more was due.

Gaudschmidt was given a continuance and released on $300 bond. He had to use a plane to make St. Paul in time for the opening show Saturday.

I. M. Halperin Marries

I. M. Halperin, head of Publix unit production, and a nephew of Sam Katz, walks to the altar today (15) with Estelle Pincus, a niece of Dorothy Berke.

The Publix crowd gave Halperin a dinner at Cavanaugh's.

LIKE A BOLT OF LIGHTNING

from OUT OF THE WEST

COMES A METEOR OF MELODY

FREED and POWERS LTD.

SONGDOM'S NEWEST SENSATION
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The Most Spectacular Song Array in Years!

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I SURRENDER, DEAR

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IT MUST BE TRUE

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WHY SHOULDN'T I?

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BUT 39 OPPOSITION SPOTS

RKO's Dirt Crusade Just a Laugh in View of Its Flexibility

Countless inconsistencies in RKO's censorship of stage material are provoking a loud laugh in vaudeville. Whether due to partiality, convenient overlooking or just muffing by the cutters isn't known, but there seems to be an exception to every RKO dirt rule.

Talk has been rife among vaudeville acts affected by the censoring since it started, but it reached a boil in New York last week. This occurred over the return of Bert Lahr to vaudeville with an act built around a low comedy bit used by the comedian in "Flying High."

It is the test tube scene, which caused more talk during the Broadway musical's run than anything else in the show. It is generally regarded to exceed in suggestiveness a big percentage of everything RKO has ordered out lately in material and stage business, even beyond that which would be permitted in burlesque.

It's likely the objections voiced among other acts over the Lahr act would not be so loud were it not that Lahr is a $4,500 act on his return. His vaudeville comeback was sought by RKO chiefly for this week at the Palace, which is badly in need of name material for its straight variety shows.

Lahr broke in at the RKO 81st Street for a last half, using the test tube bit intended for the Palace. As the 81st isn't an exception, that started the comment.

Salary Difference

In the general talk there is mention of the irregularity in RKO permitting Lahr to use material that other acts would have to drop, with suggestion that it's because Lahr is a $4,500 actor. For that reason it appears RKO picked a bad spot for elasticity in its anti-dirt rules, since with a normal-salaried act the exception would not have been so noticeable.

While RKO is still cold toward dirt-users to an extent that it's now barring a type of material that in the past wasn't considered offensive by theatres or audiences, the other vaudeville-playing and booking circuits are not openly treating the dirt problem in any manner, besides stating in their opinion it isn't a problem.

In making an issue of dirt, RKO centered the censorship talk upon itself. Unless RKO is laughed out of its quest before then, the irregularities, it appears, will continue until some sensible and useful method of dirt elimination is struck.

OLD TIMERS WITH LOEW; YOUNGEST 65 YEARS OLD

"Stars of Yesterday," vaude turn with the youngest 65, opened Saturday (11) in Yonkers on Loew time. Al Freeman is booking.

In the troupe are Corinne, 65, May Hoey, 67; High Tom Ward, 75; Danny Barrett, 79; Hank Brown, 78; Bert Jordan, 69.

Amos-Andy at N. Y. Par April 24—Gilda in B'klyn

Amos 'n' Andy are scheduled at the New York Paramount April 24. Regular stage show, "Parlor Sports" also appears that week.

Friday (17) Brooklyn gets Gilda Gray in a special Gourfain-built unit, with "Winging Home," current Paramount (NY) show, supposed to go to Brooklyn, laying off.

Geo. Henri Lands

George Henri, formerly George Werner of the Werner Amoros trio, vaude, landed with Paramount in its Long Island studios, due to the making there of many French versions of American talkers.

George was born in Paris, speaking French and also German fluently.

Pianists' Despair

Pianists for single women or men who, up to a few weeks ago, were billed as such, are now not getting any mention. Accordingly they are tearing their hair back stage.

Many headliners have requested the press departments to bill the ivory ticklers for the sake of peace. Featured people have been told that if they will have double pictures made of themselves and their pianists it will be okay to bill them, otherwise no.

Which washed up that situation.

SHOW FOR SAPS GETS PINCHED IN HAVERHILL

Haverhill, Mass., April 14.

Climaxing an extended investigation into obscene films and stage shows in the vicinity of Haverhill, Mass., state troopers early Friday morning arrested four men, two women and a 16-year old girl in connection with an alleged obscene vaude and film show Thursday night in the Town Hall at Newton, N. H.

When arrested the group was in a taxicab bound for Boston. Arraigned in District court the men and women pleaded not guilty. The girl, a juvenile, was not arraigned.

Those arrested are Helen Lawlor, 20, of Dedham; Jean Campbell, 24, Boston; A. Cohen, 29, Dorchester; Nathan Oberman, 25, Dorchester; Clarence A. Cunningham, 35, assistant manager of a Somerville theatre, and John F. Mahoney, 39, Somerville, and the 16-year-old girl.

State troopers testified they had attended the show in Newton town hall where about 600 paid a $2 admission. They said after the show they had followed into Haverhill two taxis, one occupied by the seven persons and the other containing a screen, film and projector.

The two young women and Cunningham in court denied all knowledge the film was of an obscene nature. The women and Mahoney testified that they were hired by Joseph Rogers, a booking agent of Boston, to take part in the show and also that they had appeared in similar shows in Haverhill and Georgetown, Mass. Miss Campbell said she was paid $10 a night. Oberman told the court he went along on an invitation of Cohen and the latter said he was willing to "take the rap" as Oberman was innocent.

$200 Fine

Cohen was found guilty on a charge of possessing obscene films and was fined $200. Other defendants were freed.

Judge Winn, during the hearing, remarked that the promoters of these shows were the persons actually responsible.

"It would seem," the judge said, "that these shows were arranged for country gawks, but according to the testimony we have some of them here in Haverhill."

Monk Watson Remarried, Wants to Cut Alimony

Detroit, April 14.

Monk Watson, picture house m.c., has applied for a reduction of the weekly alimony awarded to his former wife, Imogene Watson. They were divorced in April, 1929.

He has paid Mrs. Watson $2,050 to date, the m.c. states, but recently injured his knee and for the time being is without means of paying. At the time of the divorce Watson was m.c. at the Riviera here at $475 a week, his petition states.

Since then Watson has remarried.

ONLY 11 ARE VAUDE OPPOSISH

Remainder Between Vaude and Presentation — Circuits Cutting Out Opposition Acts on Immediate Spots, but Not Circuits

NO BLACKLIST

But 39 "opposition" spots remain in the country. These are localities wherein two or more variety or stage show-playing theatres operated by as many competing owners or circuits are in competition. They are where an act after playing one of the opposition houses may not be eligible to repeat at an opposing theatre until a lapse of a year or more.

Most of the former dangers of opposition play for acts are gone. This is due to the differing types of stage shows and the circuits' various departures in presenting stage turns. Picture theatres' presentment of variety acts is widely variated from the regular vaudeville houses style. An act that has played the regular vaude stand in an opposition spot less than a year previously can often repeat at the opposing presentation theatre and not look like the same turn.

This has made the circuits' opposition rules considerably more elastic than in the past, when most stage shows were of the standard

(Continued on page 48)

EVA TANGUAY IN BROOKLYN NITE CLUB

Eva Tanguay opened Sunday (12) in the floor show at the Rockwell Terrace, Brooklyn.

The place is a small downtown cabaret.

AERIALIST FALLS

Charles Siegrist Sustains Broken Neck at Garden

Charles Siegrist, veteran flier with the Ringling-Barnum show will probably never again ascend the rigging of a casting act. His neck was broken in a fall at Madison Square Garden Saturday (11).

Siegrist was removed to Polyclinic hospital where X-Rays disclosed a fracture of the fifth ventricle vertebrae and dislocation of the sixth vertebrae. At his age, 53, he is not expected to recover for a year. Doctors believe he is not in danger.

It was a peculiar accident.

The act was over and Siegrist dropped from the top of the rigging for the usual triple sommersault into the net. As he passed the center trapeze bar, which is iron, his foot struck it, accounting for a fractured ankle. Observers at the circus do not think Siegrist ever fully came out of the triple and that the fracture actually happened when he struck the net. He bounded over its side, landing on the tanbark. Siegrist was conscious.

Siegrist was in the circus as one of the three Pattersons, said to be his right name. The act went out of the show and may be replaced by an act from another circus of Ringling ownership.

Maximo, slack wire artist, was out one show due to a fall.

Farrell-Sarazen Act

Johnny Farrell and Gene Sarazen go into the Palace, New York, next week (18).

The pro golf team did a trick turn in the picture houses a season or so ago.

3-Way Publix Production After May 1 for Stage Unit Shows, with 25 Weeks; N. Y.—Chicago Centers

Publix will split its stage unit route three ways May 1, next. Two separate shows will originate in Chicago for the middle west and south, and a third from New York for the houses from Chicago east. Under the eastern route's realignment, Brooklyn goes off entirely to play its own stage shows produced for the Brooklyn Par only.

A Chicago production staff composed of H. Leopold Spitalny, Carlton Winkler and George Wood will stage the units for the west and south. New York staff remains intact for the present, with Boris Petroff, Fred Evans and Frank Cambria as producers. The Brooklyn stager will be Harry Gourfain with this one-house assignment for weekly shows to last about two months for each producer, after Gaurfain and the Publix production staff alterate there.

Weeks

Mid-west units will play six weeks, comprising the Oriental, Uptown, Tivoli and Paradise thetres, Chicago; Fisher, Detroit, and Minneapolis. Latter is now on the regular eastern Publix route.

Southern units will start in Des Moines, to play five additional weeks in Denver, Dallas, San Antonio, Houston and New Orleans.

Eastern unit route, with production in New York, will be New Haven, Boston, New York, Jersey City, Newark, Philadelphia, Toronto, Buffalo, Pittsburgh, Detroit (Michigan), St. Louis, with closing date at the Chicago theatre, Chicago.

Continuance of the Publix Texas houses with staff shows was made possible by a Publix settlement with the stage hands and musicians unions, and the anticipated saving on show cost under the new arrangement.

$3,000 Cost

Both units produced in Chicago will stand around $3,000 top in salaries, against the expense of nearer $4,000 now entailed by the eastern units. Saving will be both on production and talent costs.

While the route for the eastern units and the acts in them will be cut from the present 17 weeks to 11, the probability is that a majority upon closing in Chicago will be picked up by the Publix pro-

(Continued on page 61)

Leeless

Jimmy Plunkett, agenting Lee, Lee, Lee and Lee, new dance act, at RKO, was offered much less than his asking price by the booking office.

Plunkett's reply to Charlie Freeman advised that Lee, Lee and Lee could be had for the offered figure, but not Lee, Lee, Lee and Lee.

CHEATING ACTS UNDER WATCH

As a result of reported complaints from its managers and scouts over alleged cheating outside New York by acts on time and otherwise, RKO is devising a new checking system.

Besides the regulation reports from its own house managers, RKO is constantly informed on the vaudeville bills and acts by personal opinions from the semi-pro girl critics on the circuit payroll under James Turner's direction.

Among charges lodged against acts in the out-of-town reports are laying down on general efforts, cutting running time without receiving orders and giving listless and low quality performances.

Acts playing for RKO are obligated by contract to continue giving the same performance which the bookers see in New York and which resulted in the booking. They can not change material or running time unless so ordered by the house managers or booking office. The standing RKO threat against violations is cancellation.

Road Inspectors

One solution reported under advisement at RKO for more complete checking on acts away from New York is employment of three or four inspectors, in circulation at all times and covering the entire country. Roving and alternating, these checkers would be directly under booking office supervision and free to step into any town without notice.

RKO, it is said, does not wish to keep the act-checking under cover beyond the surprise arrivals. Identity of the scouts would be made public under the idea and the old style stool pigeon stuff would be out.

There is no certain means other than constant coverage through which to guarantee no cheating on the vaudeville stages, RKO is reported to believe. Most of the alleged cheating complained about to date is said to have occurred on the western intact show route.

TEX GUINAN AS STAR OF PARISIAN CABARET

Texas Guinan has accepted an engagement for the Club Perroquet in Paris, opening in May.

Financial arrangement not recorded.

It will be Tex's initial appearance abroad as a nite club's m.c.

On Shorts

Smith and Dale, two-reeler, and Tom Howard, one, are making shorts at Paramount's Astoria studio this week.

Mitchell and Durante, vaude, and Alan Brooks, legit, are on next week's schedule.

SOUTHERN BIG BOY TURNED INTO STOOGE

Lewis and Ames have brought up from Atlanta a boy who stands 7 feet 5 inches. They are using him as a stooge. The boy, 18, wears a size 19 shoe. It is five sizes larger than Primo Carnera's, the former leading tower of beef. The southern lad stands a head taller also than Carnera.

The big stooge was the stage doorman at the Fox, Atlanta, when Lewis and Ames played there. They brought him on the stage for a comedy bit. It turned into such a riot Lewis decided to bring the kid north.

LAUGHLIN OUT IN L. A.

Hollywood, April 14.

Jack Laughlin is getting through as the RKO Orpheum's prolog stager.

Cliff Work is negotiating with LeRoy Prinz to take charge of stage show production.

Vaughan Sisters Part

Chicago, April 14.

Vaughan Sisters split here last week. Edith, under the name of Edith Blair, has gone east to try a single for RKO.

Verla Vaughan stays in Chicago.

HENRY SANTRY

"COMMANDING HIS SOLDIERS OF FORTUNE"

A CRACK SQUAD OF 16 MUSICIANS—DANCERS—SINGERS

WEEK APRIL 18
CINCINNATI, OHIO

A TALKATIVE COMEDIAN

FRANK GABY

"IN A GABY GAB-FEST"

BOOKED SOLID UNTIL JUNE

REPRESENTING
THE CREAM OF THE VAUDEVILLE PROFESSION
FOR RKO

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THIS WEEK (APRIL 11th)
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Loew's Strengthening for Warm Spell with Names for Weak Films

Anticipating a summer which besides usual hot weather will have the added drawback of doubtful business conditions, Loew's is contemplating name attractions for its class A theatres, booking these ordinarily with the weaker pictures, where some added drawing is important.

Name acts will be spotted into the de luxe units wherever expedient.

Loew's is already trying out names, spotting them according to conditions. Kate Smith opens at the Capitol Friday (17) and Blackstone the same date at the Paradise, Bronx, with a special unit planned due to holdover of "Riviera Revels" at the Capitol.

The Picture

Where the talker is strong, the chain maintains it doesn't need a stage name, but where the screen product is only average or inferior, something is needed as a draw and a strong name act fills the bill best. During the past season, it is pointed out, it has become increasingly apparent that either a strong regular unit show or a good name is essential to make up for the general run of poor pictures.

For the spring and summer, according to Louis K. Sidney, in charge of de luxe operations, Loew's will book anything it can get that looks like a box office draw.

OROWITZ INSTRUCTS HOUSE MEN ON PHOTOS

At the conclusion of the seventh week of E. M. Orowitz' intense photo and exploitation campaign on vaude, with several intact shows already out and trying the new angles, complaints are beginning to come in to his office from acts who state that after going to all the trouble of making special photos, etc., some of the house managers on the road are bawling up the works, or ignoring them entirely.

Part of the new campaign has been the making of special tie-up photos that are not to be used for anything else and so stamped on their backs. According to complaints received by Orowitz, several managers of the road RKO vaude houses used these pictures for lobby display and some sent them to the daily papers for layouts, which he says is all wrong. The dailies, according to written complaint, refused to use them.

A strong letter has been mailed to each vaude manager by Orowitz.

TRIO LOSES OFFICES

Paid Rent for Harry Rosenthal's Suite, but Had to Leave

Harry Miller, Lew Lehr and Dave Stamper were forced to give up their office in the Steinway building, New York, as Harry Rosenthal, from whom they sublet the office, was dispossessed for non-payment of the rent for four months.

Rosenthal, who went on the road touring with "June Moon" company, left collections of the rent from the three boys and also Leo Edwards, who occupied desk room there, to his brother. The boys claim they paid $110 monthly. Full rental for the suite of offices is $150 per month.

The trio of Miller, Lehr and Stamper has split, with Stamper out of it.

"Little Show" as Intact

Production and stage material of the first "Little Show" have been purchased by Joe Morris, of Morris and Campbell.

It's Morris' intention to condense the whole into an intact stage unit for RKO travel.

Jack Curtis is agenting and handling the proposition.

Molly Picon Returns

Molly Picon's RKO return route has been set through Jenie Jacobs, starting May 8.

Miss Picon closed her New York legit stay Saturday and is on the road for four weeks' tour.

RADIO BUSTING INTO SUMMER'S BOOKINGS

Radio is stepping into the summer resort entertainment field, in which the New York indie stage bookers and agents have been specializing.

Artists' bureau of WMCA, New York independent station, through its head, Mike Hammer, is booking radio players into the summer resort social and entertainment jobs.

Besides the acts and bands the station's bureau is booking golf pros and athletic instructors as part of the intact summer resort troupes.

NO VAUDE IN PTSBGH-1st TIME

Pittsburgh, April 14.

For the first time at this period of the season Pittsburgh is without vaude.

Recent flop of vaudfilm at the reopened Davis and subsequent switching of house back to all films removed the town's last vaude site, making this a city of presentations only.

Although Loew's is calling its present stage shows "Vaudeville Revues," it's not vaude as the natives know it.

TRYING OUT FOR 7 WKS. WITH SINGLE SUNDAY

Chicago, April 14.

Possibilities of seven weeks of presentation time in Publix Illinois houses will be given a tryout Sunday (19) at Harvey, Ill., as family presentation units. Three acts, five-piece band and an eight-girl lineup will be used.

Time takes in only smaller towns. On the list are Wheaton, Blue Island, Chicago Heights, Kankakee and Danville. Whole affair depends upon outcome of the experiment.

First show includes Al Zimmey, Moe Lee, Ross Roboto and eight Toflan dancers.

Young M.C. for Old Boys

On an order from the RKO booking department, Eddie Stanley has been placed as the m.c. with the Youngsters of Yesterday act, featuring Dave Genaro.

Danny Simmons, one of the old timers, has been doing the announcing for the act. His replacement by the younger chap has caused the morale of the act to drop considerably, according to Genaro, who claims that although the Stanley boy is clever in his way, he cannot give the act the required boost and tempo on his introductions that Simmons did.

Stanley does his own act with a girl on the same show.

Genaro is taking the matter up with Charley Freeman, who has promised to catch the act personally and give a final decision.

$5,000 for Jessel

Georgie Jessel has been offered to the Palace, New York, for two weeks at $5,000, with a likelihood the figure will be trimmed before acceptance. Time is not definite, although probably first two weeks in May. By that time "Sweet and Low" may move out of New York for Chicago.

Jessel is engaged for five weeks at $5,000 weekly for personal appearances at the Fox de-luxe houses in the east, to start the last week in May.

Blackstone's Loew's Route

Loew's has Blackstone and his 20 people to open at the Paradise, Bronx, April 18, and with the other Loew de luxers to follow. Sol Gould and Kay and Hamlin and Kay are the other two acts on the show.

MISS PATRICOLA

In a brand new act with all special material written by Harry Miller and Lew Lehr.
Now appearing at Loew's State, New York, Week April 11
April 25, RKO Palace, Cincinnati.
May 2, RKO Palace, Chicago.
May 9, RKO Palace, Cleveland.
RKO, LARRY PUCK
CHARLIE MORRISON AGENCY

Daydreaming Chicago Agents Build 15-Week Coast Tour Fantasy

Chicago, April 14.

Hope for the rehabilitation of the RKO vaude booking office here is being held out by the agents and bookers who see in the circuit's eight act road shows a medium of promise. So far no official comment has been made but the possibility of a revived coast route out of Chicago, in view of the additional four acts on the intact bills, looks rosy to the local vaude boys.

If a western route is opened up opinion is that Chicago would be a logical point to supply acts. Estimates ventured by vaude people around here place the potential coast time at around 15 weeks. These figures include the four weeks on the coast where the four extra acts are now being booked locally.

Doubt is expressed whether the coast talent supply is enough to go around for more than a month or two. What acts there are around the coast now are being used up in several directions, such as Fanchon and Marco, Publix, Bert Levey and other indie circuits.

At present the local RKO vaude office has about six weeks on its books mainly composed of Saturdays and Sundays. An average of between 50 and 60 acts are being booked out of here weekly.

Unit Replacement

Lone Pine Rangers are being replaced by a similar act, the California Rangers, in the Publix unit, "Westward Ho," on tour.

Latter joins at Toronto Friday (17).

3 Downtown L. A. Houses Playing Full-Week Vaude; 13 in City District

Los Angeles, April 14.

With the Million Dollar theatre going from week-end vaude to six acts for a full week Thursday (9) and the new Los Angeles theatre switching from straight pictures to vaudfilms April 17, three downtown de luxers will be selling vaude with their pictures. Third is the RKO.

Addition of the Million Dollar and Los Angeles to vaude ranks now gives each of the L. A. booking office a de luxe house. The Levey office will handle the latter while Meiklejohn books the Million Dollar.

The two new houses give local bookers 13 in L. A. and Long Beach. Four are full weeks, three splits and the rest two-day stands.

Vaude continues on the up-grade locally with the RKO getting over $16,000 last week. That's the best gross the house has had in two years. Attendance dropped a bit this week with an indifferent film-vaude combination.

Spreckles theatre in San Diego, straight pictures for the past seven months, is now flirting with vaude. The town has been without variety entertainment since RKO left it flat last year. Fred Siegel, operator of the Spreckles, was dickering with L. A. bookers last week.

Acts Coming Out

Bookers who were afraid available talent would dry up after a few weeks, with RKO using seven bills of four acts weekly report sufficient material coming west from Chicago and New York. Also a number of former vaude players who have been hanging around the edge of pictures and finding pickings lean are framing new stage turns.

Biggest trouble for the bookers now is to find try-out theatres where they can look at the acts. Practically all of the downtown houses with equipment have some sort of stage shows, and the outlying houses have nothing but a screen.

Long Beach is the Coast's champ vaude town. With a population of 150,000, it has three vaude houses using 24 acts weekly. Houses are the State and Strand, using six acts for a full week, and the Mission, playing six acts on a split. State is booked by RKO, Strand by Meiklejohn and the Mission by the Bert Levey office.

COHEN OF NEWBURGH BROKE AND BANKRUPT

Poughkeepsie, N. Y., April 14.

George Cohen, operator of theatres in this city and Newburgh, has filed a petition in bankruptcy.

Liabilities are listed as $1,284,662. No estimate of assets.

9 RKO HOUSES NOW USING 8 ACTS

Orpheum, Omaha, going eight acts, starting Friday (10), is a step nearer for RKO's proposed try of the enlarged vaude bills.

At present Portland, Ore., Seattle, Oakland, San Francisco, Los Angeles, Salt Lake City, Toledo and Milwaukee are using eight acts. Kansas City and St. Louis will start shortly, as will the Palace in Chicago. Minneapolis and St. Paul are figured to come in later.

Until the proof of advisability of playing consistent eight-act bills is at hand, the western towns will continue to receive their extra four acts added to the regular intacts, from Los Angeles, while the midwestern towns will be supplied from Chicago. Eventually, if the big bills continue, they may be booked intact direct from the New York RKO office.

Boston, announced for eight acts, is not going to do so at present.

JOE LEE MADE RKO MGR. OF NEW B'KLYN DIVISION

RKO has created a new division in the Brooklyn territory for Joe Lee, of which he will be divisional manager. It will be known as the Brooklyn, Jr., division, consisting of nine RKO houses.

Joe Plunkett, before leaving for London Tuesday night, announced the new division and its manager.

Joe Lee acquired the nickname of "Doc" through having successively sent three or four "sick" RKO houses in Brooklyn above the red. The doctor had other bad boys piled upon him, including the Tilyou, Coney Island. Under the Lee b. o. diet they all turned from red to black.

When the Tilyou showed a profit Holy Week, Plunkett got remorse.

RKO AS BRAND NAME PERMITTED INDIES

RKO will use the circuit name in selling its vaudeville booking service to independent theatres. The bills sold to the indies will be called RKO Junior Vaudeville.

The circuit probably will reserve the right to bar use of the RKO title in cases where the playing of a cheap grade of bills might bring the trademark good will.

In the RKO vaudeville sales campaign now under way and to extend through the summer, the country is being covered from four points. Ernie Forrest, who quit as an agent to take the theatre scouting job, is the first indie hunter engaged by the main booking office and covering the east out of New York.

Doc Breed is making the northeast out of Boston, Bob Sherman the middle west from Chicago, and Ken Dailey the west coast from Los Angeles.

SISTER GAG N. G.

Changed Martha Claire's Billing for Home Town Bunch

Pittsburgh, April 14.

All billing on Martha Claire, dancer with Loew stage unit, "Rolling Along," now at Penn, had to be changed for the current date. Youngster has been making the circuit under name of Claire, introduced as sister of Ted Claire, the show's m.c. Here they know better and management thought it wise not to try the sister stuff locally.

Youngster is a local gal, Martha Bonini, who had been dancing around here in night clubs and amateur shows until Claire gave her a break one week while he was resident m.c. at the Penn.

Gambarelli at Cap

Maria Gambarelli, ballerina, returns to the Capitol, New York, stage show April 24.

Commonwealth Vaude with Unions Didn't Pay Off at Ritz, Holyoke

Ritz, Holyoke, Mass., folded up April 1 after trying commonwealth between the stage hands and musicians for four days.

Five acts booked by Louis Walters through the Dow office, New York, were paid in part only. It is reported everyone else was taken care of.

Ritz was booked a short while back by the Boston RKO office. When the house under the direction at that time of Harry Feldman, failed to pay one bill, the Boston office shut off its shows at once. Shortly after the commonwealth idea between the stage hands and musicians developed. They interested Walters in booking the house, naming a party as the financial backer. Walters claims he inquired at the local Holyoke bank and received an okay. He booked in the firt show on the strength of this.

A Sunday show was paid off, but the vaude troupe from Monday to Wednesday got buttons.

Walters has retained a lawyer to sue for the acts and his booking fee also has reported the mess to the Massachusetts State Labor Commission.

One Nabbed in Salt Lake Theatre Robberies

Salt Lake, April 14.

John C. Crown of Olympia, Wash., was arrested for an attempt to rob the RKO Orpheum Sunday (5) after he had been caught on the fire escape of the house by a motorcycle officer. Orpheum management telephoned the police that two men were prowling on the roof; when the cop arrived the second man escaped. Brown refused to divulge his partner's name.

Ten weeks ago the Orph was burglarized of $5,000, when three yeggs entered through the projection room window, after climbing to the roof.

Police saw a possible connection between Brown's activities at the RKO and the Victory theatre robbery the same afternoon, in which prowlers ransacked dressing rooms, stealing $100 from the locker of Mort Harris and $60 from clothing of other employees.

Paddy Schwartz's Switch

Paddy Schwartz, RKO agent, is leaving Sol Turek to switch to the Maurie Rose office.

N.V.A. Saranac Line Up

(Continued from page 43)

ing with the N. V. A. board of directors. He did say, as he had previously stated, that the patient at Saranac must always be first in consideration by the N. V. A., its officers and staffs.

Mr. Katz mentioned his satisfaction with the N. V. A. Drive Week. From early estimates received by him of theatre collections last week for the N. V. A., he thought they would approximate $500,000. This will not be conclusive until today (15) or tomorrow. Upon receipt of the complete figures, said Mr. Katz, he will convene the board and record its report for its approval.

Other Recommendations

That report, from accounts, but not Katz-confirmed, will contain other than his recommendations for the Saranac Sanatorium, a full and statistical report of the financial operation of the N. V. A. to date. It will have further recommendations by the president for the N. V. A. business administration.

The future business operation of the N. V. A., from sources close to the president, will be along economical steps in personnel and expenditure, with this referring to the New York end only. What Katz has in view for the business end is not reported, but it is likely a reduction in the present N. V. A. staff in New York will be a part.

Casey Co-operating

It is said Pat Casey is co-operating with Katz in the N. V. A. reorganization. Casey has virtually carried the burden of handling the N. V. A. matters for several years without salary at any time. Casey assumed those duties in conjunction with his other work of directing the Variety Managers' Association.

Dr. Mayer returned to New York last week from his trip to California, but again was unavailable for an interview. Casey is expected to return to New York the end of this week from Hollywood.

While west Casey engineered the entire N. V. A. drive throughout the country. He is also responsible for the N. V. A. advertising short, which is expected to increase the revenue of the N. V. A. benefit fund of last week's by over $100,000. The amount will be paid to the N. V. A. by the short's advertiser, Chesterfield cigarettes.

THE
3 SILVERS
"TAKIN' IT EASY"
NEW ORPHEUM, SEATTLE

Opposite Spots

(Continued from page 45)

vaude style and the acts the same in appearance and manner of work.

Declarations of deadly opposition are rare nowadays. Acts have less fear of playing any theatre available without incurring the wrath of a competing circuit's booking office.

No Life Blacklist

Blacklisting of an act for a stretch of years, often a professional lifetime, by one circuit because the act happened to play an opposition theatre, is also of the past. The present method is to eliminate the act from only the opposition spots played, but not for the rest of the circuit.

Of the 39 situations remaining, only 11 where two or more regular vaude theatres are in competition. Six are in New York City, leaving five for outside.

New York's six are the Palace (straight vaude), Hippodrome, both RKO, and Loew's State in the Times Square district (despite proximity, these houses often repeat acts in a short time after one another); RKO Chester and Loew's Boulevard, Bronx; RKO 86th St., and Loew's Orpheum; RKO 58th St., and Loew's Triboro, across the East River from each other but in opposition; RKO Jefferson and Fox's Academy, and RKO Coliseum and Fox's Audubon.

Outside New York are Keith's and Loew's, Boston; RKO Hippodrome and Loew's, Buffalo; RKO Palace and Loew's Granada, Cleveland; RKO Keith's and Loew's, Newark; and RKO Keith's and Loew's, Yonkers, N. Y.

Of the total, 11 regular vaude competitors, all but two spots in New York City have RKO and Loew's opposing each other. These are the major vaudeville-playing and booking circuits of the present time.

The Others

The other 28 oppositions, scattered between the two coasts, have a regular vaude and presentation theatre in competition, or two presentation houses. Most of the vaude and presentation houses in opposition are RKO vaudeville against Paramount or Fanchon & Marco presentations.

They are, with regular vaude distinguished by v.:

Brooklyn—RKO v., Fox, Paramount, Loew's.
Baltimore—RKO v., Loew's.
Boston—RKO v., Publix, Loew's.
Buffalo—RKO v., Publix, Loew's.
Chicago—RKO v., Publix (2).
Los Angeles—RKO v., Publix, F. & M.
Newark—RKO v., WB (Publix units), Loew's.
Rochester—RKO v., Loew's.
Pittsburgh—WB (Enright, pres.; Stanley, Publix units), Loew's.
Syracuse—RKO v., Loew's.
Detroit—Publix, F. & M.
Atlanta—RKO v., F. & M.
Oakland—RKO v., F. & M.
Memphis—RKO v., Loew's (F. & M. units).
Milwaukee—RKO v., F. & M.
New Orleans—RKO v., Publix, F. & M.
Houston—RKO v., Publix.
Portland, Ore.—RKO v., F. & M.
Philadelphia—WB (Earle, pres.; Mastbaum, Publix units), F. & M.
San Francisco—RKO v., Publix, F. & M.
Seattle.—RKO v., F. & M.
Washington—WB v., F. & M., Loew's.
New Haven—Publix, F. & M.
Minneapolis—RKO v., Publix.
St. Louis—RKO v., WB (Publix units), F. & M.
Dallas—RKO v., Publix.
San Antonio—RKO v., Publix.
Toronto—RKO v., Publix.
Indianapolis—RKO v., Publix.

8 Acts at Jeff

RKO Jefferson, New York, is playing eight acts each half indef, starting Saturday (11).

The theatre opens at 9:45 every morning except Sunday when it opens at noon.

No Go in Queens

Repeated attempts to put vaude over at the Queensboro theatre in Queens, Long Island, have failed.

Five-act policy has been dropped, with the house playing straight pictures.

Fox Vaude, Frisco

Hollywood, April 14.

Likelihood of Fox West Coast shifting vaude into the Warfield, San Francisco, with Rube Wolf as m. c., would necessitate switching Fanchon and Marco ideas into the Paramount there.

Latter house is now straight pictures.

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April 8-9-10—Fabian, Hoboken
Warner Bros.——R-K-O——F. & M.

EDITH BOW
"Party Girl"
RKO
Direction: LEE STEWART

BOOKED SOLID AND HEADLINING
FOR RKO UNTIL JAN. 2, 1932
VIOLET CARLSON
WEEK APRIL 18, TORONTO, CANADA
Direction: ARTHUR S. BLONDELL & WM. MACK

TRIXIE FRIGANZA
RKO THEATRE, MILWAUKEE, WIS.
CHAS. H. ALLEN, Personal Mgr.

DAVE GENARO
And His "YOUNGSTERS OF YESTERDAY"
April 18, Syracuse, New York
PLAYING RKO CIRCUIT Direction: HARRY FITZGERALD BOOKED SOLID UNTIL FEB., 1932

STAR OF GEORGE WHITE'S "FLYING HIGH"
BERT LAHR
Headlining RKO PALACE, NEW YORK, This Week (April 11)
Direction
CHARLES H. ALLEN
M. S. Bentham Office

STAGE BANDS AND M. C'S FOR COAST ORPHEUMS

Hollywood, April 14.

Joe Plunkett okayed Monday (13) a switch to stage band and m. c. policies for the Orpheums here and San Francisco. Elimination of Jack Laughlin's presentation productions means a weekly saving of $1,200 on each house.

Walter Clinton opens in Frisco. Local m. c. not picked.

Girl line ups are retained, but the rest will be discarded.

Cliff Work took the stage band policy cue from the big click of the Grand Lake theatre, Oakland, 2,100-seater neighb. It inaugurated the m. c. idea during the past week end to good business.

WILMA EARLYNE
WALLACE
RKO Circuit of Theatres
Dir.: Weber-Simon Agency
Thanks to Nick Boila

Opposition Vaude Bills From States in Bermuda

Jack Linder will sail for Hamilton, Bermuda, with six acts to open at the Colonial opera house May 11. All turns will be of the multi-change kind, doing new bills weekly, remaining on the island as long as their material holds out. In addition to the theatre engagement acts will double as a floor show in one of the hotels.

Jules Delmar, of RKO's booking office, books five acts weekly into Reed Hall, but none of his turns is permitted to double and all are set for one week only, with transportation both ways paid by RKO. Delmar's first unit sailed from New York April 7; the second left Monday (13).

Changes in Unit

Manhattan Serenade unit at the Paradise, New York, Satuday (11) had its entire cast changed, with Bendova, Bryant, Raines and Young out. Borah Minnevitch and his mouth-organ band replaced. Three Gobs only act held over from the original unit.

Revue of 6 Acts And 8-Girl Chorus

Columbus, April 14.

Mid-States Booking and Producing company, with local headquarters, and backed by Wayne Clark and Gerald Fowler, the latter formerly with RKO, has been formed here. Company plans circuit among picture houses of central Ohio.

A first revue features Wayne Clark, singer and announcer at station WCAH, and Billie Du Bray, blues singer and dancer. The show consists of six acts and an eight girl chorus.

BACK TO 3-A-DAY ON INTERSTATE

Commencing April 17, the RKO Interstate vaudfilm circuit in and around Texas will revert to the three-a-day playing policy for the acts in its stage shows.

The Texan RKO houses have been playing four performances daily for the acts for some time. It has been part of the internal RKO New York headquarters argument as to the advisability of acts playing four times rather than three, with the debates pro and con never ending.

Several other cities on the chain's list play the vaude bill four times each day; others play but three.

Dallas, April 14.

Beginning Thursday (16), RKO southern division (Interstate) switching vaude to three-a-day policy. Excluding Saturdays, Sundays and holidays.

Effective in the four Texas houses at Dallas, Houston, San Antonio, Ft. Worth and Birmingham, Ala.

It is understood many standard acts were reluctant to play this time because of the four-show grind on top of Thursday openings, too.

Move linked with local impression that RKO may try eight-act vaude policy (current) next fall if stage hands and musicians can be forced to take the cut Publix succeeded in getting.

It is likely unions will accept.

Magic Shoving Out Show

Chicago, April 14.

Stage band and show in the Publix World theatre, Omaha, goes out for a week April 24, to allow booking of the Great Nicola, magic act of 10 people.

Legerdemain troupe will be the only stage feature for that week.

Van Leer with RKO

A. Van Leer, formerly assistant to Harry Charnas at Warners, is going with RKO to head publicity and exploitation of the circuit's downtown New York theatres.

Among Van Leer's houses will be the straight vaudeville Palace. Others are the Mayfair, Globe, Cameo, Hippodrome and 58th Street.

PALISADES PARK ACTS

Loew vaude will be booked in the Palisades Park theatre, N. J., starting April 25.

Four acts on a full week will be placed by Sidney Piermont from Loew's N. Y. offices.

Agents-Bookers' Hooey Meeting On Useless Act-Stealing Chatter

At an RKO booking office meeting between the bookers and agents with the usual boloney tossed to and fro, those in attendance were requested at the finish to keep everything a secret.

The meeting was conducted by Ray Hodgdon, Charlie Freeman's assistant. Though nothing happened and less was accomplished, the chief purpose of the session was to discuss means of stopping act-grabbing among hungry agents.

It was pointed out by the agents' side that under the booking office's flexible rules passed on individual decisions that disregard precedent, acts are often forced to work through an unwanted representative. Frequently, despite releases obtained by acts, the latter are ordered to remain with an agency for some reason or other and not to switch to another rep, whether wishing to or not.

That Request

A suggestion from Hodgdon, which the agents forgot as requested, was for the agents to become more friendly in the act-copping biz and settle the arguments themselves.

When complaints were in order an act producer scored the present methods whereby there is little or no guarantee for a producer's efforts. "We have no protection for the money we invest," said Sam Shannon.

The agents were later unanimous in saying there was no danger of the meeting's secret getting out, as nothing happened worth talking about.

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Personal Manager CHARLES V. YATES

HARRY BURNS "PARDON ME"
The Italian Comedian
Booked Solid RKO CIRCUIT
NOW RKO PALACE NEW YORK
Direction MAX TISHMAN
JAMES PLUNKETT OFFICE

MARCELLUS' DANCERS
THIS WEEK (APRIL 11)
LOEW'S STATE, NEW YORK
Direction HARRY ROGERS

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items: each has been rewritten from a daily paper.

NEW YORK

Three men and three women principals with the stock burlesque troupe at Minsky's Republic on West 42nd street were arrested Friday (10) and held in $500 bail, each charged with giving an immoral performance. John S. Sumner, of the Vice Society had seen the show.

Besides Edwin Roland, manager, others bailed were Gladys Clarke Gypsy Rose Lee, Minnie Fitzgerald, Jim Dugan, Charles Hendricks and Harry Clex. Morris Posner, aisle peddler of "art" pictures.

The same day of the raid a bill amending the Wales law was presented to Governor Roosevelt for his signature in Albany in which players will no longer be responsible for their parts in immoral productions.

Tentative date for putting into operation the image transmitter of W2XCR which will synchronize with the sound transmitter of WGBS in presenting television, is set for April 19.

Charles Farrell returned Friday (12) with his bride, Virginia Valli.

Sally Winn, cowgirl in pictures, has filed suit in Trenton, N. J., for divorce from her millionaire husband, Herbert Winn, charging cruelty.

Maximo, Mexican wire walker with Ringling's Circus, suffered a slight concussion of the brain when he fell Friday night (12) at Madison Square Garden and was removed to Polyclinic hospital.

The performance of "Siegfried" at the Met was briefly interrupted Friday night (12) by the sudden illness of Max Voight, 54, trumpeter in the orchestra who was stricken with a cerebral hemorrhage and fell from his chair.

A warrant has been served on Evelyn Donnelly, former show girl, for failure to appear in Traffic Court and answer a summons for making a wrong turn.

Mae Marsh, star of silents, will return to the screen in the principal femme part in "Over the Hill" for Fox. This film was formerly done as a silent. Miss Marsh is now Mrs. Louis Lee Arms and the mother of three children.

Jill Esmond, English player now in "Private Lives," goes to Radio for talkers.

Fannie Ward is being sued for $50,000 for slander because she, among other things, spoke disparagingly of the age of Mrs. Laura C. Wilson.

Secret service agents decline to reveal the nature of the information they obtained from Eugenia Jeanne Mourey, 18-year-old actress who was taken from the "George Washington" for questioning when the boat arrived from Europe last week.

N. Y. Court of Appeals has given the Theatre Zoning Realty company, Inc., and the Hotel Lincoln Properties, Inc., of New York City the right to appeal a judgment of $100,000 awarded Juanita Hansen former screen actress for a scalding she said she suffered June 28, 1928, while having her morning shower bath in hotel Lincoln. The actress claims that steam instead of water came from the jets. In answer the defendants endeavored to prove she injected cocaine in her leg and slumped into the tub.

Federal Judge Frank J. Coleman declined to grant injunction for accounting to Ivan Abramson in his suit for alleged plagiarism against Willard Mack and Metro in matter of "Enlighten Thy Daughter" and "Reducing."

Al Jolson has been designated Honorary Collie of the Lambs Public Gambol to be held at the Met April 19.

Beatrice Belkin, American soprano, will resign from the Met because of radio commitments, which are not in accord with the policy of the opera company on broadcasting.

Robert Gooding, 57, saxophonist, was sentenced to serve five years in Sing Sing in the Richmond County Supreme Court, after four of Gooding's six wives had urged the law punish him.

Ann DeBrow, "Miss Texas," goes with Ziegfeld for the "Follies."

William A. Grew, playwright, has brought suit against L. Lawrence Weber, producer, for recovery of $2,067 incident to the production of Grew's play, "Nice Women," in 1929. Grew charges that he was induced to invest the amount sought by false reports of losses made by Weber.

After 36 hours' detention on Ellis Island, Peggy Burton, English playwright, sailed back home aboard the "Bremen" rather than be interrogated about her supposed moral turpitude—procedure which brought Countess Cathcart into the limelight several years ago.

Frank Lea Short, 12 years director of Yale's Dramatic Association, has organized the People's Playhouse for plays in New York this summer with casts made up of those who desire to act but have little opportunity.

Will Rogers flew from San Jose, Costa Rica, to Punta Paitilla April 11, after visiting Managua, where he will remain until Thursday (16). Services performed by Rogers in the earthquake stricken area were praised by Matthew E. Hanna, Nicaraguan minister from the U. S., in an official report sent to the State Department at Washington.

Olive Borden became Mrs. Theodore Spector March 28, last. Spector is said to live in Paterson, N. J.

George M. Moffett, president of Corn Products Refining Co., was erroneously reported as a member of Fox's new directorate. It should have been J. A. Moffett, vice-president and director of Standard Oil of New Jersey.

Lily Pons, Met soprano, won her first American lawsuit when Supreme Court Justice Ford refused to grant an injunction sought by Maria Gay to prevent the singer from appearing under other management.

Betty Starbuck, actress, was given a $11,950 verdict in a contract she entered with Charles Dillingham, producer. American Arbitration Association decided the matter over "Mr. Cinders" and "Evergreen," two English shows which Dillingham failed to produce over here.

Elizabeth A. Firth, prominent in theatricals two decades ago, married Jeptha H. Wade, Jr., in New York Saturday (11).

Rex Lease, cowboy film player, married Eleanore Louise Hunt, actress, in Las Vegas, Nev., April 9. Lease's second marriage. A few months ago he paid a fine as the outcome of a party at which he was charged with blacking the eyes of Vivian Duncan, of the Duncan Sisters.

Actors' Fund of America paid out $10,724 in relief during March.

Television has been made a part of the government's educational program, regular broadcasting schedules being sent out from W3XK at Silver Spring, Md.

The old Garrick on West 35th street brought $266,000 at a foreclosure sale, ordered to satisfy a judgment of $263,625 obtained by the N. Y. Title and Mortgage Co. against O'Dreco Corp. Latter obtained the property in an exchange deal with the Shuberts last year.

Betty Randolph is scheduled to meet the Rev. Bartholomew J. Chudacek in court one day this week to answer his suit for $50,000, charging breach of promise. Three times Betty left "Revvie," as she calls him, standing at the altar, and finally decided she didn't want to marry him after all. This was in 1929, and Revvie's suit has been hanging on the legal clothesline ever since.

Mary Nolan for "Strong Stuff," Samuel Shipman-John B. Hymer play, which James W. Elliott will try out in Atlantic City April 27.

Mrs. Samuel Charney, wife of the Jewish writer and critic, was arrested as boarding the "Drottingholm" with her two children, accused by Dr. Simon Brody, Brooklyn physician, of having defrauded him of $35,000 by promising to invest it for him. Mr. Charney is a special correspondent for several newspapers in Poland and does most of his writing under the nom de plume of Samuel Nigger.

J. R. McDonough elected exec v. p. of RCA Victor.

Old Bijou, Brooklyn, burned Sunday (12). House not used for past year.

Jack Dempsey admitted Monday (13) he was in Reno to seek a divorce from Estelle Taylor, at her instigation.

Maurice Chevalier, Georges Barrare's symphony orchestra, Jacques Frey and Mario Braggiotti got together Saturday (13) for a concert at Carnegie.

All books of the Beacon hotel, Broadway at 74th street, have been subpoenaed for trial in Federal Court of Dottie Stein, Abe Stein and Sol Spitzer, accused of possession and transportation of 50 pounds of opium sent in a trunk to Chicago.

Helen Morgan goes to WB for a two-reel talker in a specially written musical-comedy drama by Burnet Hershey.

Dolly Arney, 18-year-old bathing beauty, has dismissed her $150,000 break suit against Glen W. Dickinson, Kansas City theatre magnate and married, because she felt sorry for him, she says. Attorneys of Independence, Mo., where the action was pending, admitted "a satisfactory settlement," meaning coin.

Lila Lee has been discharged from the Arizona tuberculosis sanitarium, where she has received treatment since July, last.

Charlie Siegrist fell Saturday afternoon (11) in Madison Square Garden. He sustained a broken neck and a fractured ankle. Siegrist, of that troupe, is 48. With circuses 37 years.

Talking picture sequences in the Theatre Guild's production of "Miracle at Verdun" have been removed, simplifying the staging.

The talker sequences were put into the play at great expense but were generally panned.

LOS ANGELES

Vincent Giranda, film cowboy and former jockey, was acquitted of horse theft charges brought against him by Mrs. Elizabeth Briggs, proprietor of the Culver City Riding Academy. Giranda, accused of stealing two horses formerly used in films, readily admitted selling them, but contended they were given to him.

Nena Carr Flader, film extra arrested on a bad check charge, was released on five years' probation and sent to her home in Tacoma. Court declared if she returned to Hollywood she would be jailed. Miss Flader was arrested last year on a morals charge and got a suspended sentence.

Jeanette Crosby, non-pro, struck by the car of Geraldine Weyburn, actress, suffered cerebral concussion and abrasions of the leg. Miss Weyburn was not held.

Olive Clark Day, confessed head of Hollywood's "love market," and her asserted confederate, William Jobelmann, are being held in county jail on wire warrants from San Diego. Both had been named with Alexander Pantages, John P. Mills and Jesse H. Shreve in connection with an alleged "call" bureau, but never had been served with the San Diego warrant. Defendants will face preliminary hearing on statutory charges in San Diego April 13.

Alexander Pantages will get a retrial on charges of attacking Eunice Pringle, dancer, in 1928, who sued for and won damages of $1,000,000. The girl declares she is ready to appear in court again as complainant, so Buron Fitts, local district attorney, is rounding up the 26 prosecution witnesses on whose testimony Pantages was convicted in 1929.

Lester Martin, who assertedly promised seven people he would put them in pictures for $20 each, was arrested last week. Pleading not guilty, he was released on $500 bond pending trial April 21.

Operation of taxi-dance halls in Los Angeles was approved by the Police Commission last week, in the face of a requested ordinance against their operation.

J. H. McDonald, timekeeper at Pathe studios, arrested on charges of forgery. It is claimed he forged 82 payroll checks totaling $5,000 and cashed them.

Court ruled that T. R. Brooks, film cameraman, need not pay alimony to Jane Reid, actress, until he finds another job. Brooks testified his wife so upset him with charges that he "spoiled a film shot costing $2,000 to retake," and as a result lost his job.

Vera Lloyd, who has been in films as Barbara Starr, sued for divorce by Gaylord F. Lloyd, director and brother of Harold Lloyd. Charges mental cruelty and desertion.

Roxy Ray, film actress, reported the loss of a diamond-studded bracelet valued at $1,450. Said it was either lost when entering her car at her home or stolen while leaving the car at the Roosevelt hotel.

Police are searching for a modern Raffles, as this is the second piece of jewelry reported lost at the Roosevelt hotel, the other being a ring valued at $10,000.

Miss Ray recently announced her engagement to John M. Stahl, director.

Brezy Eason, Tec-Art film director, reported that his residence had been ransacked by a burglar last week, obtaining only 60 pennies.

Harry Chandler, publisher of the Los Angeles "Times-Mirror," reported on his way to recovery after a serious illness of several weeks' duration.

The court, trying the case of 27 girls and 19 men arrested by the vice squad in a raid on the Follies burlesk theatre, downtown, several weeks ago, has ordered a complete performance of the show for which the defendants were pinched, in the Follies theatre itself. Raid was result of complaints by the local W. C. T. U.

Alexander Pantages will fight charges of statutory offenses against a minor in San Diego with plea of not guilty. Pantages is one of five persons allegedly involved in the so-called "love mart."

Gar Goetzsen, firm actor, attempted suicide with gas last week. Goetzen, who appears in pictures as George Anderson, told police he was despondent because he had not seen his wife for four years.

Louise B. Mitchell, wealthy New Yorker, reported loss of a $10,000 diamond ring after a dance given for members of the Domino (film actress') club.

Stanley Hughes, Pathe studio worker, drowned in the surf at Venice, Calif., last week, within a few feet of his chum, who was unable to help him.

Ina Kuhn, authoress, filed suit for $1,000,000 damages, naming Metro-Goldwyn-Mayer, John Gilbert and Frances Marion. Complaint avers that Miss Kuhn wrote a story called "God, Man or Devil," which was rejected by Gilbert, but that Metro's "Mask of the Devil" was later released with many of her story's situations.

Frances Baranger Cook, scenarist and actress, daughter of Mrs. William C. De Mille, filed suit for divorce from Don Cook, actor.

Harold Lloyd successfully underwent an operation for chronic appendicitis last week, with no complications found and none developing after the opp.

Machine belonging to Lotus Thompson, film actress, plunged 75 feet down a cliff from the front door of her home, where she had parked it. The car, on its downward descent, barely missed crashing a playhouse in which were two children.

Park commissioners filed a request with the municipal league that the Greek theatre in Griffith park be placed under direction or the playground department. Theatre has not been used since the night it was dedicated, but has been taken for future operettas by Fortune Gallo.

Marjorie Straus, non-pro, and J. S. Cummings, Metro writer, filed notice by telegram from Chicago of intention to wed there. Necessary because they haven't yet complied with the Chicago residence law.

Mrs. Lillian Agnes Danville, former actress, obtained annulment of

(Continued on Page 54)

COPS STEP IN ON STOCK BURLESQUE ON 42ND ST.

Arrests in the Republic stock burlesque troupe Friday afternoon (10) by the cops resulted in Edward Rowland, manager; Gladys Clarke Gypsy Rose Lee, Minnie Fitzgerald Jim Dugan, Charles Hendricks and Harry Clex going station house on a complaint by John S. Sumner, vice crusader, that they were giving an indecent performance.

The seven were later released under $500 bail with their trial to take place April 23 in West Side Court.

Sumner and two aides went in the Republic for the afternoon show and then backstage for the pinch.

Show held up for an hour while the players went to court and back.

Two scenes in a bedroom got Sumner's nanny. He also objected to the near-clothes the girls wore.

Those arrested are best known as burlesque stock people.

Show playing since the raid. A meg pedler, Morris Posner, also taken to court, charged with selling improper literature.

The Republic is a Minsky house.

COPS WARN BURLESQUE TROUPE TO CLEAN UP

Columbus, O., April 14.

Police descended on the Lyceum (stock burlesque), just before the doors opened for the matinee Sunday (12), and turned away all who tried to buy admission. Capt. Eugene Ebright gave obscenity as reason for the action and cited immorality of the comedians' actions, jokes and gestures and nudity of the dancers.

Captains Ebright and Floyd attended "midnight rambles" at the Lyceum early Sunday. What they saw there was plenty, they stated. Officers warned the management that unless there is a decided change in the type of show members of the cast will be arrested.

Operators of the troupe insist there was no basis for police interference and that their bills, which have been running three months on a weekly change basis, were not immoral in any way. Lyceum did not open Sunday, but only because it would have been a violation of Ohio's Sabbath closing laws, according to the show's attorney who charged the police were resorting to subterfuge and lacked courage to arrest any of the cast for immorality.

House re-opened Monday (13), but with a toned-down performance. Police said they investigated after many complaints and many alterations will be necessary if the show is to continue. Lyceum is a union co-op stand which is reported to have been showing a comfortable profit every week with the stage hands' union reaping most of it.

Following continuation at the theatre yesterday, warrants were issued for the producer, house manager and two comedians. They are respectively Daniel Jacobs, Archie Bangart, Billie Boob Reed and Jimmie Hill. All surrendered and were released on bail for an appearance later this week on charge of staging and taking part in an immoral performance.

The theatre meanwhile has obtained an injunction against the mayor and the police department restraining either or both from interrupting or halting any shows for any reason other than to make arrests.

Moving Raided Troupe From L. A. to Frisco

Los Angeles, April 14.

Tom Dalton will take his burlesque troupe that participated in the recent Follies theatre raid to San Francisco, if he can get them out of the present jam.

Has another troupe in the Follies now to replace the one under arrest. Negotiating for the Tivoli in 'Frisco as his northern spot.

Mutual Pays Off

Chicago, April 14.

Musicians, stage hands and performers who were not paid off at the sudden closing of Empress, burlesque, which went dark two weeks ago, have filed claims with Mutual in New York. Musicians ask $1,200; stage crew, $600.

Mutual sent in about $600 to pay off part salaries of the performers.

Haymarket Resumes

Chicago, April 14.

Haymarket, after going from burlesque to straight picture policy, will again try stage shows. Stock burlesque started Sunday night (12) after a two-week try at films.

Chi now has four burlesque companies, two of them on the north side.

Mutual Wheel

Weeks of April 20 and 27

Cabaret Girls—Howard, Boston; 27, Star, Brooklyn.

Fashion Follies—Lay off; 27, Lyric, Bridgeport.

California Beauties—Lyric, Bridgeport; 27, Howard, Boston.

French Follies—Gayety, Baltimore; 27, Gayety, Washington.

Fun and Frivolity—Fox's Jamaica, N. Y.; 27, Trocadero, Phila.

Hello Broadway—Hudson, Union City; 27, Lyric, Bridgeport.

Mirth Parade—Star, Brooklyn; 27, Fox's Jamaica.

Palm Beach Scandals—Gayety, Washington; 27, Hudson, Union City.

Round The Town—Trocadero, Philadelphia; 27, Route No. 1.

White Crooks—Route No. 1; 27, Gayety, Baltimore.

PALACE

(St. Vaude)

Palace this week is full of "The Peanut Vendor" and the bunk. "The Vendor" is in three acts—the bunk in two.

"The Vendor" is just one of those things in its three-time break, but the bunk is the bunk each time.

If the RKO crowd would learn to believe that what it laughs at itself the public might join in, perhaps there would be no further cause for its highly wobbly attitude on dirt. Like Bert Lahr's punch gag finish or the Phil Baker-Ben Bard "make 'em" blackout.

It's tough to cancel a girl for singing a song or close an act for off-side stuff, both out of town, and then let the Palace get away with murder through fear that an act there might cancel RKO if interfered with. Or to knowingly book Lahr. In other and shorter words, the RKO dirt thing is the nuts. And enough to drive all acts on RKO nutty.

It's a pity that throughout all of RKO there can be no agreement on dirt, but after this week at the Palace, why? And if RKO doesn't want to be charged with rabid and intentional hypocrisy regarding dirt, it had better decide on a course and stick to it. Kansas City is only away from Broadway in mileage.

The Lahr turn (New Acts) is the extract of Lahr's laugh hit in "Flying High." It made that White show, giving it more word-of-mouth advertising than the stage "What Price Glory" got by with its curses some years ago in New York. And suggestive! And how! But they paid $6.60 to hear it and howl. At the Palace it's down to $2, but for the Palace, the ace house of the soiled lily-white RKO vaude, just as suggestive and as much of a howl.

Ben Bard is in "one." He wants a young woman for Hollywood, giving the requirements. They are plenty, with s.a. topping. Phil Baker walks on the stage from the audience. He's dressed as a dame. Has she all of the needsful, asks Bard, and the lady believes so. But where did the lady get that football pin on her waist? It belongs to me, answers the lady, pointing toward the blackout which finishes in this way:

Bard—You know, anyone can't own a football pin without having made the team.

She—Well?

"The Peanut Vendor" is first instrumentally played for one turn, sung in another, and again repeated in both by the Cuban orchestra. Marion Sunshine, billed as "The Peanut Vendor," does the first singing of the song. Miss Sunshine does very well in her single turn. At its conclusion she introduces Don Azpiazu with his Havana Casino Orchestra, next on the bill, which is next to closing. Miss Sunshine staged the foreign act and did another good job there. This staging the Cuban turn as well as she has done, which takes in dancing and songs as well as the music, may suggest to Miss Sunshine the producing field lies before her, when she wishes to leave the stage. The handling of the "Voodoo" number alone with song and cooch dancing tells the girl has production ideas of value.

No one should be blamed for overlooking "The Peanut Vendor" a year ago when this same orchestra played it at the Palace. Azpiazu makes it a vocal rather than an instrumental in the orchestra's routine. He might try it out merely as an instrumental at some performance, to see if it doesn't get more, despite its frequent playing over here, on the air and everywhere, since the same orchestra had to return to Havana for want of further bookings in the States. It was one of those misses, still it started the Cuban music craze and a very satisfying craze it is. The orchestra returns on its crest and should be good anywhere by reason of it and its music.

There is a certain primitiveness to the Cuban playing that lends additional attraction. Its rhythm is lazy but pleasant. This orchestra brings that out by trying to play an American jazz medley, doing as well with jazz as the American orchestras have done with "The Peanut Vendor." Not one American orchestra in 1,000 has the least conception of the Cuban swing or whatever it is.

The Palace show runs evenly with enough comedy, the latter held up by Baker as m. c., and in his own act, closing the show. For assistants he has Bard, who also does straight in the Lahr skit, and Harry McNaughton. At one time the three m. c.'s are on the apron together, for a kidding but foolish bit over m. c.'s in general, with all being shot for the end of that one. McNaughton does his Uncle Tom McNaughton's "Three Trees," with Bolser at the piano. No panic.

One of the comedy spots is filled in by Harry Burns, probably a return here, in "Pardon Me," with Tony DeLucca opposite, besides a couple of girls for skirt roles. Douglass Leavitt wrote the act, making it rather easy for Burns, who is an expert in manhandling the Italian dialect. To those who go for that style of comedy, Burns is sure fire.

Another return is Ruth Roland, or if Miss Roland hasn't previously played the Palace, there's another error. Miss Roland does a neat turn, considering her screen origin. It's songs, some in a recitative vein, such as the opening intro of alibi or apology, but her best is the imitash of Ted Lewis. This is for Lewis in "Me and My Shadow." To clinch it, which is done, Miss Roland uses a young colored girl as the shadow. The pick glides out after Miss Roland, dressed exactly the same and does simultaneous arm and body movements as she whispers the lyrics Miss Roland is singing. Always good and excellent here, with creation of idea dating from one of the late Nora Bayes numbers.

No. 2 held Anne Pritchard and five boys, an act strictly on the hoof. Miss Pritchard does a lot of dancing, including toe, and dresses well. Her boys are flop comedians and ordinary steppers of the small time class, but couldn't expect much else in a six-act No. 2. Still any two of the hoofing kids might stop a Broadway musical as small time dancing turns generally do. Miss Pritchard with the combo however makes it good enough for the spot here.

Charles Carrer was alone as the opener. He's a single juggler with a nice style. Not familiar hereabouts, with this his first Palace trip.

Sunday night Palace over-capacity with 150 standees. Show should do over average business this week with its names.

With mention deserved for the improvement in the Palace lobby and front. From a Bijou theatre exterior, it has become a class Broadway entrance, everything in good taste with nothing giddy or gaudy. Looks as though costing quite some money but worth it for the tone. *Sime.*

Riverside, Milwaukee

Milwaukee, April 9.

First week of RKO's eight-act policy started encouragingly in this house. Reported increase of about 12% over average biz here is enough indication that quantity in vaude is more in demand right now than quality.

But RKO shouldn't go overboard on that theory. A new policy is bound to attract for a while. After that audience psychology will assert itself. Eight acts are all right, but when half of these are in the mediocre class the edge must come off eventually.

Problem of balancing these shows is another thing. With the four extra acts spot booked, and as yet no consecutive time for them, the booking is necessarily haphazard at present. For example the extraneous turns on this bill go back into the ranks after leaving here.

When RKO gets set with a more definite route between Chicago and the coast for the eight-acters it will be another and better story, perhaps.

Under approximate overhead of $15,000 weekly, the Riverside has never been in the profit class with its 2,700 seats. Like so many other cities Milwaukee is greatly overseated, with seven houses on the main stem and Warner's coming in with another 2,000 seater next month.

Riverside's principal opposition is the Fox Wisconsin with Fanchon & Marco units. Only two downtown stands with animated stages and it's nip and tuck all the time, the Fox house so far getting the best of it. Better breaks on film bookings account for the Wisconsin's lead more than anything else. RKO house plays percentage pictures at heavy rentals.

If the ballyhooed return to vaudeville is fundementally sound then RKO's eight-act policy, here or elsewhere, should sound the advance gong. Opposition circuits, such as Publix, have already indicated interest in the comeback of vaude as a solution to slipping grosses. RKO on the coast is responsible in a great measure for this sudden revival of vaude interest, but the coast alone should not be accepted as a criterion as they blow hot and cold out there.

Intact unit of this bill includes Venita Gould, Jack Sidney, Gaudsmith Bros. and Bobby Pincus. Additions are Jack and Jerry, Ned Haverly, Brownlees Hickville Follies and Dale and Myers. First three are on the opening end and in rotation.

For pick-up acts the group as a whole is satisfactory. Jack and Jerry, boy and girl, are nimble footed youngsters with youthful pep that is pleasing. Haverly is of the old blackface school with a hodgepodge of talk, songs and hoofing. His sand dance would be a strong selling point if the routines were more variated. Brownlee turn is another one of those rubeville things. They make their entrance from the front of the house and go right into band numbers. Comedienne of the outfit is weak on delivery and resorts to a couple oftcolor paradies, which should be out. Some good tap work by a boy is lost through the band drowning him out.

Miss Gould is still doing her imitations of celebs, new and old. Her best is Chevalier. Gaudsmiths are another standard, with their cleverly trained dogs. Only the boys are not doing as much as formerly, because of the lengthy show. Jack Sidney has surrounded himself with enough talent to leave himself very little to do, although he's capable of more. Gates brothers are outstanding in the Sidney flash with precision dancing, also Addie Seamon, whose whirlwind pirouettes is enough without an introductory song that means nothing.

Bobby Pincus who once stooged for Ted Healy is doing all right with a nut routine aided by a blonde eyeful. Pincus has washed up his material since the Shubert days with Healy, but he doesn't need material as long as he can stand up under those falls and the socks on the chin he takes. Dale and Myers on the tail end with hand to hand calesthenics, and other muscular tricks. Neatly dressed and doesn't drag.

Eight-act policy for the Riverside means a considerable boost in budget, what with the increase in salary list and double shifts of stage crews and orchestra, but if the policy goes over the gross should take care of it.

Screen feature "The Last Parade" (Col) with newsreels and "Stolen Jools," NVA short. Despite the rain Thursday night trade was coming in strong at the close of the supper show. *Span.*

STATE

State is more like itself this week, not trying to do a Palace, and it's a lot better. The type of booking needed by this individualistic Times Square vaudfilmer was rendered and the result is a neat show. What the State has and the Palace hasn't is a draw on the screen. Metro's "Dance, Fools, Dance" (Joan Crawford) is the feature.

Larry Rich, the fat comic, came through successfully under the added responsibility of m. c.'ing between the other acts and holding up the far end with his own turn. Rich apparently has found himself after a few years of groping with a heavy band act. He dropped a standard mixed team standing earned with Cherie (Mrs. Rich) to chance the band thing, and if there was ever an overplayed band act, it was Rich's.

Now he's without the musical baggage, using the pit orchestra and a bunch of stooges, plus specialty girls for support. The act is chiefly Rich, as was this bill.

Rich has replaced his former stale gag style for brighter comment on the help and some business with a pit player. He kept the State show going all the way and closed it with a punch. This State crowd, in more closely approaching the average neighborhood taste than any other Times Square house, indicated an excellent out of town chance for Rich. He's a neighb workman and while not for the Palace, the Palace still is only one week.

What Rich m.c.'d for made his job easier. Nothing slack in the current State layout and no lemons, from opening to shut. Miss Patricola and Willie Solar were individually strong up ahead and the Marcellus Dancers, a stereotype dance flash in the flash department, but outstanding for cast merit, didn't look so much out of place No. 4 after the first few minutes.

Patricola is closing with a Harlem song that should be seen for delivery education. It must be a pleasure to continue stopping shows after so many years of stopping 'em. About the same applies to Willie Solar, who was loudly recalled after his three numbers. Willie let himself down with the encore, a released lyric that's too familiar now. If he must do something it should be as potent as the regular material. The turn proper got him a big mitt.

Monroe and Grant, two men, opened with their comedy trampoline work. *Bige.*

LOEW'S ORPHEUM

Yorkville, the largest German district in New York, is going for Loew's Orpheum the first half and the draw is "Hell's Angels" (UA), which is full of German talk.

Every crevice was occupied Monday night.

Picture, even though very dramatic, failed to completely dampen the audience's ardor for the vaude show, that is what was left of a show after being chopped down to three 14-minute acts.

It looked like bad booking with only three acts to have two women singers follow each other and the piano dragged out twice. Not enough length or scope to the bill to overcome this.

Eileen Dougall and Boys, good looking femme torch singer and five musicians, opened quietly. Two pianos, sax, trumpet and guitar accompanied and lacked body even for her thin high voice. This was most noticeable in the two songs she did at the opening. With entry of the pit band it built her up and should be a tip. The sax player sang one of those songs about a morgue and failed to land.

Following were Hamtree Harrington and Cora Green, reunited colored team. Hamtree did his pantomime poker bit with the razor for laughs, and Miss Green in a breezy style punched over a song with red hot lyrics that hit this mob back of their ears. They wanted more of her lyrics, but the duo hopped into talk for spotty laughs, which drifted to song and a scram.

Lee, Lee, Lee and Lee, whose phonetic names needed but a few Hi's in front of them to make them at home in this yodeling neighborhood, fooled around with attempts to dance, intermingled with some hoke by one at the piano. The only solid dancing was delivered at the last minute by the same pianist in Russian style. The four boys go in for comedy, which, at times, is funny. Whether they can all dance or not may never be known, and just exactly what they are trying to do is also a secret. The audience let them go without a struggle.

58TH ST.

Still doing the three shows here on Saturday with the all-picture policy around May 2 expected to send the 58th into a grind all the way. Saturday mat wasn't much from a biz angle, with downstairs about half-filled when the first act showed.

The name was Dorothy Stone. On the screen, "Bad Girl" (U).

Vaude as it ran through the five acts was much along the old lines of the Proctor bills.

Ford and Price opened; wire act of the old school in general routine. Johnny Hyman and his chalk work were second.

Hyman worked hard to make himself heard in the big house, and did fairly well with his word tricks on the boards. For a finish he pulled Jimmy Walker's name. Applause.

Josephine Harmon and Georgia Sands registered the first bit of comedy. When the comic of the team pulled that one with the phoney bouquet the laugh was spontaneous. The reunited Harmon and Sands team is now working effectively. The women made themselves heard and that was a help in this house.

Miss Stone pleased. The audience appeared to like the waltz routine with Charles Collins. For the vaude closer Dave Seed and Ralph Austin hoked up their familiar style of comedy. A few of the bits seem a little rough, but it's a rough siesta that still finds favor. *Mark.*

RKO, L. A.

Los Angeles, April 9.

With much warning contained therein, the present RKO bill demonstrates that a monotonous combination of eight acts and an indifferent feature film is twice as potent a sleeping powder as either is individually. The Coast revival of vaudeville, in its early stage, cannot stand more than a few such incidents.

The eastern-booked four-act unit, to which are added four acts on the Coast, features Georgie Price plus Fritz and Jean Hubert, Nellie Arnaut and Co. and Tom and Ray Romaine. Price and the Huberts are the only acts holding interest in the eight-act bill as routined.

Richard Wally, who has several protruding pockets fastened to him and juggles balls in and out of them, started the show quietly but would have been satisfactory if followed by a good dancer. Instead came Malacca and Chang, Chinaman and Hawaiian doing exactly two guitar-vocal pops. Report is the act normally introduction of Chang by Malacca but that it takes around 10 minutes for him to reach the point. Result: 3½ minutes.

Nellie Arnaut and Brothers took it on the chin by following the guitarists with a violin trio. Later came acrobatic routines while playing the fiddles, and a whistling bit a la the Arnaut Brothers (related), but audience doldrums had set in. When Moreno, Camille and Consuela followed with tango and apache routines separated by Miss Consuelas really good Spanish vocalics, the RKO might have been a Pullman car at midnight.

Fritz and Jean Hubert, boy and girl doing male stews, created the first ripple of life, with their standard session of strenuous, floor-mopping cavorting. Fritz Hubert takes more falls than Roumanian royalty. The act is standout revue material.

With two girls, a man and a full-stage set, Tom and Ray Romaine, twins, present one of the most loosely assembled comedy sketches ever seen based on the twin idea. The troupe plays the thing with the absent-minded look of a burlesque stock troupe.

Georgie Price found his next-to-closing audience content to let it go at that, but convinced them otherwise after much pumping. Which is why he can hold the spot. Price referred to "Body and Soul" as the eastern version of "I Surrender," and sang 'em both to make everybody blush in shame. For much of his later gag material he used Miss Manners of the Romaine act, also using her for an acrobatic waltz during one of his songs. She worked with him nicely.

Eddie Sherriff and Co., another of those startlingly similar acro-comic sailor quartets, closed with too much talk between bits. "Virtuous Husbands" (U) the feature.

Many empties visible Thursday afternoon. *Bang.*

PALACE, CHICAGO

Chicago, April 11.

Bill is running fast this week, with the five acts consuming only 60 minutes. Even the two headliners, Lita Grey Chaplin and Will Osborne orchestra, were on and off in double-quick. Nobody took encores, with the exception of Art Henry, next to closing. Small audience in for the opening show accounts for the quiet and quick pace.

MacDonald Trio, the standard bike act, led off after the overture, and came through nicely with a routine that was easily recognizable both in pattern and stunts. It's beginning to look like maybe there aren't any more new ideas in bicycle tricks.

Dick Henderson, following, had a tougher time of it, with his Scotch gags getting that kind of response. His vocal work, however, managed better returns from this house, and merited on the fullness of the man's pipes.

Lita Grey Chaplin was all class in the center of the bill. She's developed into a seasoned trouper and a real showman. Voice is still oke, while the figure has been cut down somewhat, to advantage. Her impressions of stage personalities are done calmly and distinctly.

Art Henry and "?," as the next act is billed, started slowly and finished well. The question-mark turns out to be a lanky gal, who displays a broad English accent that plays straight to Henry rough-house hoke clowning. This audience found a lot to laugh at, getting especial entertainment out of the routine, which kids the act. To them it was a peek on the inside of show business.

Will Osborne grabbed a reception for himself, and proceeded to warble pop tunes into a prop mike. Band numbers were oke, though the audience didn't particularly care for the hot-cha closing tune. They had a picture of the Osborne outfit as one of those carefully modulated orchestras, and the wah-wah stuff was something of a shock. It didn't exactly fit in with this type of act, and clashed with the ritzy soup-and-fish riggings with which Osborne accentuates his six feet of collar-ad personality.

"Behind Office Doors" (Radio) feature.

86TH ST.

Good neighborhood bill, but played before a weak house Saturday mat. Vaude featured two names, Herb Williams and Adelaide Hall, with another act, Will and Gladys Ahearn, not far behind as entertainment.

Williams closed with his customary sure-fire comedy. Piano stuff with everything from a cat to root-beer coming out of the piano, still strong. Other bits had no trouble.

Zelda Brothers, contortionists, opened. Boys work easily. Trapeze work, also featuring contortions, strong.

Eddie White, who deuced, is a singing monologist, with a pleasing personalty and likable voice. For the "hot" or second choruses he repeats too much on words. Otherwise White is pleasing vocalist with a fair line of gags. Some are quite familiar.

Will and Gladys Ahearn worked smoothly and Will's chatter with Gladys and Ben, brother, foiling, scored. Rope work and gagging at same time is rampant in vaude these days, but Will puts it over nicely. Gladys does a slight Rumba, sings and otherwise foils. Instrumentation and eccentric dancing by the men also.

Adelaide Hall was next to closing with songs and one dance. Miss Hall it appears is drifting from blues, with which she made her reputation, to straight ballads. It's the blues that the audience expects from this girl. Closing number, "I Must Have That Man," is of the sort best liked from her.

U's "Bad Sister" featured.

HIPPODROME

Three short subjects besides a newsreel and trailer stuff come in for fillers here on an almost four-hour show. That's a lot of film besides the feature after an eight-act program that has every element of vaude from panto to hoke, including a flash turn with beauts and the Chevlier Bros. for acrobatics that are different. Good business Saturday second show with good weather. The film, "Fifty Million Frenchmen" (WB) needing and getting strong support.

Two short subjects were cartoons and one could have been eliminated. One, "The Brown Derby," a Toby cartoon and distributed by Radio looked like a "must" since Columbia's "Birds of a Feather," a Silly Symphony was also on. Other short was Johnny Farrell in Pathe's poor Pathechrome subject on how golf should not be played.

On the vaude end the item of most importance is that a theatre can gather eight working acts spliced

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ROXY

New York, April 10.

Until this house completes its survey on whether the public wants the same style of stage entertainment which has become synonymous here, questionaires having been passed around to patrons a couple of weeks ago, the management is not trifling with the policy to any great extent. The choice is between the augmented presentations of the stock company and the unit type of stage fare throwing supposedly high powered specialists to the fore.

It also means that either the ballet corps or the Roxyettes are going to be dropped. There are about 24 girls in the former group and 32 in the latter. Unofficial reports have been that the balloting has been in favor of retaining the elaborate stage ensembles rather than have the specialists fall where they may. Not much doubt that the house is trimming the overhead, an $80,000 weekly gross now being said to be untouched by a crimson blush, and the orchestra is again down to 80 men or slightly less.

This week there's "Connecticut Yankee" (Fox) on the screen and but one presentation item, although two are programmed. The current stage display is listed in three parts but dovetails into 24 minutes of a Venetian carnival. The lighting and staging are normal, which would be expert anywhere else. S. L. Rothafel (Roxy) is no longer in charge, having gone Radio and to the RKO Palace building Monday, where he'll have no such gymnasium as was the office offspring which he enjoyed on this site.

Vocal ensemble offered "Barcarolle" as the introduction with Beatrice Belkin coloraturing from an upper side box during a slight scenic change. Final portion unloosed a pair of acrobatic dancers as also a team of ballroom dancers. Meanwhile, Harold Van Duzee had soloed and the Roxyettes did their best to supply the usual finishing touch. But no Patricia Bowman. Here's a ballerina whom this house could well afford to retain. Not much doubt that Miss Bowman has become one of America's two leading feminine exponents of ballet work.

Show is styled the "First International Revue," probably the instigator of a series, with Rapee putting the orchestra through "Boheme" as the overture. Margaret Sande and ballet corps never did show up Friday afternoon in the No. 2 spot while but three clips for the abbreviated newsreel.

A conventional Roxy stage show of no particular punch but pleasant, picturesque on costuming and what they like here. *Sid.*

FOX, BROOKLYN

Brooklyn, April 11.

This de luxe operation in crowded downtown Brooklyn is handing out a good show for the money and plenty of it to satisfy the moderate pocketbook. During the past six months the house, if anything, has shown improvement in various directions, not the least of which seems to be a generous draw of kid patronage. That, plus generally good business indicated, is ostensibly responsible for the opposition, Paramount, recently making a cut in its scale.

Similar operations, each is fighting for the de luxe picture house business floating around this section of Brooklyn. At the Saturday second full show the Fox was near capacity on the lower floor. Lent is over as a drawback, but the so-called California weather that struck New York all of a sudden didn't seem to take its place in keeping people away.

Fox show, composed of "Conquering Horde" (Par); "Espanola," Fanchon & Marco unit; Bob West at the organ; a novel built-up overture for pop appeal, with Sam Jack Kauffman conductor and m. c., and Fox-Movietone News on wide screen projection, offer a combination under the local policy that should be generally satisfying.

Kauffman starts his third week with popularity obviously building, and Bob West, with the organ feature, has been here nearly a year but for a short lapse. Latter seems to have no trouble at all getting his audience to sing; the hardest job any organist ever had.

In addition to these two house features, "Conquering Horde" ought to do all right. LeRoy Prinz staged the current F. & M. stage show, and has done better. It could have been trimmed down for more compactness and less slowness. There are several spots where the drag is more than noticeable, this including the opening.

Harry Vernon, working through the unit as m. c., announces at opening a four of Spanish countries will be taken. That's an old idea but always handy in a pinch.

Ensemble scene at start, with setting representing courtyard of mission and gaiety of dance and song interrupted through an effective bit by a monk intoning a brief prayer. Had this number been reduced to the bone show would have gotten off to a faster and better beginning. It wings off into an argument between two Mexicans over a gal, this taking in a knife-throwing bit for a blackout. Prinz likes to use the little blackout things now and then in his shows, and they prove oke when not entirely lacking in originality.

From Mexico unit moves to Havana, with Vernon doing a number with a girl, backed by the ensemble While this stanza gets across nicely, its general value would have been heightened through a little tightening. Line of 12 is above average and clicks nicely in a "Rhumba," with a few of the girls getting over some hot interpretations. Later the girls score again in a Spanish castanet number and a routine in which they appear as bullfighters, manipulating red bull-teasers.

Outstanding is short and effective number featuring John and Harriett Griffith, adagio team, in Aztec custom of femme sacrifice. Terraced pyramid set lends color, with girls from line draped around it. Adagio team also in bullfight sequence emulating a matador and his bovine playmate. Very neatly done.

Mayo and Caruso, doing w. k. comedy act in which the girl feeds for the horse character, work slowly here but manage to get a few laughs. Filling for a comedy bit toward finish, the unseen part of the act works as a bull of the pansy type, if any.

In the last big number May Packer does a dance specialty that's oke but much too long. Loses its punch by being rubberized too far. Abbie Green, not Abel, works with another girl opening this portion, singing in a weak tenor as the girl stooges.

Running time, 38 minutes. *Char.*

ORPHEUM, L. A.

Los Angeles, April 10.

RKO theatres in L. A. are batting .1000 in an inverse ratio this week, both the Orpheum and the RKO stage shows proving duds. After good starts with the new policy, the eight-act thing at the RKO is floppo and ditto Jack Laughlin's stage show at the Orph.

After the first show, the Orpheum had the house management plenty worried and will probably wind up in throwing out that "Melodies of Friml" orchestral presentation, conducted by Carleton Kelsey, and include a twin-reel comedy in its place.

A rumba prolog should meet the same fate on its merits were it not for physical exigencies. It's one of those endless dance things, with not much rumba to it, running heavily to "Rio Rita" and Spanish fandango with castenet trimmings.

One girl alone, a slim, lithe looker, with a cooch idea of her own (not the Cuban movement) stood out. Personnel includes a male chorus, Arnold and DeBori, Gabriel Cansino, Bob Orth troupe, Marguerite Balado, Ynez de Valle, Miss Poggi and Bell Sisters.

Orth troupe, trampoline act, was literally dragged in. Similarly misspotted was the hokum Spanish team with the comedy hat-throwing. The trampoliners got the most next to the gal. Latter may be either Miss Balado or de Valle.

The eight-line girls were ragged and the general throwing together of the stage show was a hapless proposition in toto.

Why trailers to announce the themes of the production overture and prolog aren't run is something else to wonder about. Just what was meant by that hodge-podge of Friml numbers wasn't recognized until one read the lobby billing. Otherwise, a Colonial back-drop with one couple in Injun clothes singing the "Love Call" from "Rose Marie"; another in Oriental trappings gave out "Allah's Holiday" ensemble a la Bedouins sang something from the "Vagabond King," etc. It made for a weird conglomeration.

"Ten Cents a Dance" (Col.) on the screen.

The Orph will never maintain the improved grosses it has built up with stuff like this. *Abel.*

MICHIGAN

Detroit, April 11.

The season alone will account for any of the business done here this week. Playing one of the "B" units out of Chicago with Sue Carol and Nick Stuart added to the stage show, it's all plenty weak. Features "The Finger Points" (FN) and short made for Westinghouse.

Why Publix takes such chances on this house, one of the best money makers on the circuit for years, is food for thought. Theatre has suffered from poor pictures for some time. Added to this the units have not been good. Answer is that this house has lowered it's average weekly grosses. Comparing the out of town units to those built here is to the disadvantage of the imports.

Overture under the direction of Alfred Ruby, is the one bright spot this week. Ruby gives them what they want from jazz to "Sweet Mystery of Life." Not a small part of the success of the selling are the lighting effects.

Sue Carol and Nick Stuart are understood to have appeared to advantage in Chi and to have attracted business. That may have been due to the fact that Miss Carol is originally from Chi. Here they meant little either at the boxoffice or stage. Unit "Modes and Moods." Business just fair. *Lee.*

PARAMOUNT, N. Y.

New York, April 13.

In order to avoid jamming up the Publix unit route, last week's stage show was not held over with 'Skippy" (Par). There may be some added draw, however, in the name of Charlie Davis, who, with his band, is also retained for a second week.

"Winging Home," the new unit, is one of the weakest to come along in some time. If short on entertainment value, though, it's pretty long on looks. For eye appeal it's there. Frank Cambria, the stager, has gone heavy on atmosphere, using a pastoral set which stands throughout. Always showing a predilection for big and flashy sets, Cambria this time tries to make up in looks on the talent lack.

Webb and Douglas are featured, along with the Davis band, as an added attraction, but at the first deluxe show Monday night worked listlessly and to proportionate results. Act is very spotty, possibly because the material has been reduced to the bone and the build-up so essential in vaude is missing. Using a plant in a house of this size is also ineffective. The song and dance specialty got nowhere, but the stooges, when on stage, aroused a few laughs.

Nine of the girls from the unit line slowed things up on a military tap by sticking too long. Young lady leading didn't click so well and half the time seemed out of place by having nothing to do except watch the others. First half of the presentation is fast and worth while, but the last half is a sharp letdown.

Davis in the first half has his stooge band draped around a tree foreground to the country home represented in set. He also acts as m. c. in the first half, not appearing later, and for a spot for himself and band brings the 15 boys downstage in a row. On a medley of pops Davis offers a trumpet solo and several of the boys in the orchestra double vocally.

A bird act, closing, is too long and could have been spotted to open. Instead, the unit winds up abruptly.

Allison Sisters, in their paceful, neat acrobatics, and Sylvia Froos, singing pleasingly, are also in the first half and score without worry. Miss Froos has a voice that is distinguished by dulcet clearness and good diction. Unit consumes 45 minutes.

No overture this week, starting off with the news. Only four clips and the trailers. Also no organ.

Biz good Monday eve. *Char.*

LOEW'S STATE, L. A.

Los Angeles, April 9.

Fanchon & Marco unit this week is a departure from the usual. Presentation was built solely around a vaude headliner, but the basic idea fell somewhat below par, comparing the show with the usual F&M "Idea" formula.

Great Raymond, magician, proved hardly strong enough to split into five sections to allow for chorus stuff. Offering nothing new from the act he has given for years in vaude, the repetitious nature of the act became tedious and was palpably slowed down and extended to fill the usual time ordinarily allowed the units.

Billing also was an innovation. Show was labeled simply "The Great Raymond" with the word "Idea" dropped. This was true of lobby ballyhooing and screen introduction.

Any semblance of a thematic plan, such as is general with the F&M presentations was missing in this show. Choruses were brought on intermittently to break up the magician's routine and still retain the presentation scheme.

Specially interpolated, for comedy relief, were Jones and Wilson, blackface, in an Amos 'n' Andy malaprop routine; better than passable but offering nothing new.

A line of eight girls, handy in their various appearances with trumpets, cornets and trap drums, opened the act, coming on costumed as heralds. After one number on the brass they broke into a military marching and stepping routine. Same plan for this octet followed on their two succeeding appearances. Variation for the second entrance was with trap drums, the girls doing a nifty synchronous trapping and tapping that later gave an opportunity for Raymond to pull a rabbit and a few pigeons from the drums. Same line on at the finale, with a cornet number.

On twice was also a line of 18 hiyallers, who closed last week with the colored prolog for "Trader Horn" at the Chinese. Numbers and costumes same as in the "Horn" forerunner.

Raymond ran the whole magician's bag of tricks from the orange and glass bowl gag, through birds and rabbit legerdemain and a series of cabinet disappearances to a finale with the Houdini trunk trick.

Costuming and setting had all the ornateness of a regular F&M show. Chorus work effective, but somehow the one-act basis plan seemed to lack cohesion.

Intention is to route the unit as is with the exception of the dropping of the colored hoofers.

Feature Fox's "Doctors' Wives." Also Hearst Metrotone news clips.

Newsreels

EMBASSY

Of the 20 Fox and 18 Hearst clips for the Broadway newsreeler this week 22 are foreign shots, mostly from Europe; six are military demonstrations of some kind, showing how they love their parades over there or that the camera crews prefer uniforms.

Two German views, both Fox, are o fthe six day bike race in Berlin, much the same as over here, and a rocket bike inventor. Latter has the program's best comedy. Mussolini is in for his customary weekly medal passing and cheek kissing.

Aviation notes from two lady flyers probably hold the most news value of the current layout. They are Elinor Smith's talk at the finish of her big climb and Amelia Earshart's 18,500'er in an autogyro. Both Hearst. Miss Earhart is in again, also Hearst, for a group picture of the honor guests at the Atlantic flyers' dinner in New York. Chamberlin and Ruth Elder spoke. Lindy present but silent.

Perhaps more notable but not as holding as the flying is the Fox closeup of Gandhi during the Indian demonstration following his release from the cooler. The political leader of his people is seated under a canopy on the street for an all-day encouragement giveaway. This situation is covered in another way by Winston Churchill in a reading addressed to the British people and not interesting hereabouts. He records badly, besides.

Ballet number at the Folies Bergere, Paris, by Fox, didn't show any nudity; all dancing under clothing that might look better in type than on the screen. Wales and Prince George in Brazil, Hearst, is everybody's game. Managua women and children survivors leaving by plane (Fox) timely, but not hot news any more.

Two-year-old golfer and some dancing and singing by the pupils in the Detroit Fox theatre's school, which, according to a title, has 17,000 members, held the usual effectiveness of kid stuff in the newsreels.

Remaining were: Glider training device, King Albert on a French visit, Duke of York dedicating a hospital, the late Speaker Longworth's opposition talk with the Democratic leader, Garner (revival), British football game attended by Ramsay MacDonald, Golden Gloves boxing matches, Royal Aviation Force air exhibition, President Hoover's grandchildren at an Easter lawn party, the submarine N2, strange south sea fish in an Australian aquarium, Palm Sunday services for King Alfonso, with no King shown, and Cermak on driving out the Chi muggs after election, by Fox.

European Easter demonstrations, ringing the bell at Carency, Clemenceau's grandson and Sarah Bernhardt's granddaughter in newlywed cooing, stock carnival stuff with floats in Spain, Steel Helmet Day in Berlin, Hindenburg reviewing the troops, chimps at the San Antonio zoo, Gov. Roosevelt on prison reforms, bulletproof vest test, French cavalry show, Sonnenberg-Ganson wrassling match, exciting as usual, outboard racing in Texas and a bullfight satire in Mexico City, by Hearst.

TRANS-LUX

Pathe had all but four of the 22 clips here the first half. Much library material and low on news. Sen. Hofstadter on the New York City departmental inquiry about the newsiest, but probably interesting only locally.

Gliding instructing device, Wales in Brazil, Elinor Smith and Mussolini were the only events on which Pathe doubled with the Fox-Hearst clips at the Embassy. Lion trainer sparring with his pet, carnival on the Riviera and a cherry blossom festival in Japan are good any time. Latter in color and might be from a Pathe Review.

Little Church Around the Corner's minister speaking on the New York landmark's possible passing, German cops in gym training, Roumanian gypsies on the hoof, Englishman taking an American eagle home for falcon touting, how a blind man spends his day, Easter sunrise services in California, Byran Unheidt, the boy hero of the blizzard-stricken school bus; the 52d street brownstone house owner with "No Speakeasy" sign on the door, Hermann Mueller's funeral in Berlin, and Bozeman Bulger's unoriginal baseball predictions were the rest of Pathe's.

Paramount's three were a blimp towing a daredevil surfboard rider, Wales in Brazil and a circus scene wit ha giraffe from Sarasota. U's single split the circus sequence with a view of the Ringling show at the Garden.

Soviet's 5-Year Plan

Pathe broke up a full length Soviet-Russian silent picture of Soviet's Five-Year Plan, cutting to around 1,500 feet with the intent of running it in six weekly clips of Pathe News. First chapter appeared in the 2d half last week, from Wed. to Fri. at the Trans-Lux. The first clip was merely informative of the extent of the Russian empire, although the Soviet doesn't like its single-handed Union referred to as an Empire, now that one czar has been replaced by a greater one.

This Five-Year Plan is frankly propaganda. Pathe tried to guard against any imputation of a propagandizing charge for Russia through captions, and at some length. They stated the reproductions are for general information only. The first views carried from Siberia to the desert of Russia. That gave the scope of the country and its many tribes or peoples. Photography crude, much in the usual Soviet-subsidized camera way, 15 years behind. Further views are likely to be more interesting in bringing out the hopes and accomplishments to date of the Five-Year Plan, which has been so far three and one-half years in operation.

The Soviet's Five-Year Plan is communistic, one for all and all for one, if there are no local thieving politicians. And there seems to be plenty of that stripe in Russia, communistic or no. Prime objective of this kind of communism is production; make the country produce; put the farms and the farmers together; make them work together; get all that may be gotten out of the whole soil, people and nation.

The Five-Year Plan has been the reason for the extensive purchases by the Soviet in all countries, and in this country particularly of farming implements, the very latest and most expensive. For the Soviet wants to be like Germany, and probably with Germany, which it probably will be with sooner or later. And if Germany isn't running Russia at present under cover or shortly will be, the rest of the world is or will be lucky.

Remainder of the 35-minute news reel show held other Pathe clips, including one of the most laughable of some time in a parrot, also Universal and Paramount. Some of the Pathe clips had running comment from the side in connection, much like the Universal's Talking Reporter on the same bill.

The Soviet film is shown but once weekly, although the Trans-Lux changes its show twice a week.

GRAUMAN'S CHINESE

Hollywood, April 7.

Columbia went 25 grand on the nut for the western premiere of "Dirigible" and put it over in style. Lights, dirigibles, radio-telephony ballyhoo from airplanes, special ether announcer (John P. Medbury), were part of the trimmings. But probably most noteworthy, and not paid for, was the unofficial but wholehearted good-will manifested by the first-nighters towards Harry Cohn's latest important production.

The entire Hollywood bunch seemed to be rooting 100% for this $5 opening to click, taking the kindly attitude that a lesser studio like Columbia's merited all the breaks when and if turning out a big flicker opera like "Dirigible."

The stage show preliminaries preceding were refreshingly apart from any "atmospheric prolog" idea to the film theme. It worked out very well by very reason of contrast. If nothing else, it eliminated the steeping of both stage and screen atmospheres along the same general lines.

"Inspirations Chinoises" overture took its motif from the Chinese aura of the theatre. Georgie Stoll conducted his brilliantly colorful blending of Oriental themes, working in the "Limehouse Blues" and "Chinese Lullaby" with the rest of the orchestral hors d'ouvres and producing a nifty overture. There was a novelty muted violin instrumental bit, through a large megaphone, that further punctuated the presentation.

Prolog was titled "Trois Grande Figures" ("Three Big Figures"), employing the novelty stage pieces which the program credits to the Roxy, New York, scenic department for origination. The first of the trio, a mammoth "Peanut Vendor," reclining in indolent fashion with the 40 girls emerging from his basket, won the enthusiastic salvo which it merited. It gave the gals some Rumba opportunities and again worked in skillful orchestrating of the "Vendor" number, the "Bolero," "Marcheta," etc.

Tom and Hank, Rita Owin and the five Jansleys, latter unbilled, were specialty highlights. Noree, contortive specialist, Helene Hughes, prima, and Harold Stanton, local tenor, completed.

Tom and Hank and the Jansleys arrived on the afternoon of the premiere from New York. The former look quite juvenile and do lariat

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LUDWIG SATZ (2)
Character Songs
16 Mins.; Full
Jefferson

Ludwig Satz is a bet for vaude anywhere within the New York district, but outside is problematical.

Assisted by a corking male pianist, Satz does an introductory number of east side characters in song. His whole routine is in song, although he shows no singing voice as singers go, but has a peculiar dramatic quality that is most convincing.

Satz followed his opener quickly with a character number on children that held comedy, third was about love and marriage, lyrically a good stage number, and fourth an intense dramatic bit about the "Tailor of life." At this house he tore 'em apart with this number.

Satz is well known around New York as a Yiddish actor and received a reception on his first entrance.

BERNICE CLAIRE (2)
Singing
10 Mins.: One
58th Street

Bernice Claire, musical stage and talker name, does a straight singing act, delivered straight, that landed solidly through sheer beauty of her voice, a high soprano. Offering is class in a musical way and with Miss Claire's picture rep should be a cinch.

Assisted by a male pianist (unbilled), Miss Claire opens with "Italian Street Song" from Herbert's "Marietta." Second number is announced as having been introduced by Rudee Vallee, "Give Me Something to Remember You By," in slow tempo.

Third and last number is a medley of songs from Miss Claire's talkers and was the high spot. Finish of this number planted the singer definitely.

Despite the hand, she spurned an encore, a mistake unless ordered out for running time.

LENZEN AND SELIG (1)
Comedy Acrobats
12 Mins.; One and Full
Jefferson

Clever team that apparently realizes its handicap, speaking English with a heavy Teutonic sounding accent, and has an unbilled straight man worked into the routine who does most of the talking.

Using the hackneyed opening of "substituting for the regular act" the s. m. states that if two men from the audience will step upon the stage he will try to entertain for a few minutes. Lenzen and Selig go up and clown around until the olio flies and they start teeter-board work in full stage.

Material not unusual but smooth comedy presentation should keep them working.

PHIL EMERTON'S DIAMONDS
Band
18 Mins.; Full (Special)
58th Street

Phil Emerton and 11 musicians sell something a little different in band entertainment. They pack in a lot of fun along with their musical ability, and different from most band boys they have considerable comedy knowledge. It's a good offering for all neighbs.

Old Maid bit was stretched out too long and lost its effectiveness through stalling. The bag pipe bit was oke, as was number done in a green spot about the chimney sweep. Funny hats and props are used all through for effectiveness. One boy showed considerable ability on many instruments and the idea in the selling was good.

"Over There" flag finish might be exchanged for something more legitimate away from the strictly patriotic applause angle.

TOWNES and KING
Comedy and Singing
12 Mins.; One
Jefferson

Townes and King, man and woman nut comedy combo, need material with a punch and some that has not been kicked around like their present stuff. With right material, this team could do a good comedy act.

Townes was formerly of Bernard and Townes, two-man singing and hoofing turn. In Miss King he has a busy nut comedienne who gets all there is out of the present gags and is a likeable miss with personality. Townes is a stand-in-the-footlights sort of comic and seemed most at home while singing.

Act is built on the modern hackneyed interruption gag that is badly overworked my many mixed teams.

EDDIE CARR
Impersonations
14 Mins.; One
Jefferson

This boy is a show-stopper. Has one of those natural personalities and he sells it from the start. Opens smoothly with a song and banter, quickly going into imitations.

Carr uses different hats and changes mannerisms completely for each impression. The bits are short but characteristic of Jack Oakie, Maurice Chevalier, Ted Lewis, El Brendel, Rudy Vallee and Jimmy Durante. All are arranged for comedy and get the laughs.

BERT LAHR and Co. (5)
Comedy Skit
15 Mins.; One and Full Stage (Interior)
Palace (St. V.)

Bert Lahr was formerly of Lahr and Mercedes, from burlesque into vaudeville as a team, then Lahr alone into Broadway musical comedy. One of the few instances where a variety team (Mercedes is Mrs. Lahr) have mutually agreed to professionally split, as Lahr and his wife did, to permit the husband to go ahead, as Lahr has done. Too often it's the wife who pouts or the husband in fear of hurting the wife's feelings. So they string along as a rule and drop out together, both all through.

Lahr alone with method unchanged found Broadway receptive to him, more so in "Hold Everything," where he first attracted comical attention, than in his debutting m. c. show, "LeMaire's Affairs." From then onto White's "Flying High" with Lahr given the most daring piece of low comedy ever attempted in a first-class house, the physical examination scene. It paralyzed every audience at "Flying High," and it's this bit that is holding up Lahr in vaude at the Palace. There are a few minor good points to the act which opens in "one." Lahr is a cop on post, talking to the sergeant. Serg suggests he go in the police aviation corps. Lahr says not for him. While they are talking, a girl and boy pass, followed by another girl. It's dame stuff. The follow-up girl shoots the other two, while the coppers look on. Lahr guesses he will look into the aviation thing.

Into full stage and examination room. Ben Bard is the brusque doctor, a perfect straight, as always. Tells Lahr to strip, which Lahr does to his undershirt. Bard puts him through some comedy paces, including a rolling barrel. The serg had accompanied Lahr to the examination room. Just before leaving, the serg slipped the cop a flask of whiskey in case.

After the barrel roll, strongly low comedy, the doctor hands the cop a glass vial, telling him he knows what to do with it. With the doctor's back turned to him, Lahr pours the whiskey into the vial, about one-third full, then walks over to the doctor and hands it to him, saying, "That's all I could spare, Doc." And curtain.

It's a great laugh scene, alarming no doubt in its openness to many, but perhaps in the tempo of this day and time, in or out of the theatre, mostly out. It's not in line, however, with the ridiculous position taken by RKO in the dirt question upon the vaudeville stage. That Lahr is permitted to do this act at the RKO Palace merely proves that the RKO position on dirt is a matter of dollars. An act that can't draw $4,500 weekly salary, as Lahr does, and cannot draw at the box office is dirty; an act that can, like Lahr—forget it. Maybe it is the more modern way of theatre operation.

But what will the wives say about Bert Lahr? *Sime.*

ROSCOE AILS AND CO. (2)
Talk, Songs, Dances
23 Mins.; One
Coliseum

Roscoe Ails is now in "one" with Thelma White as his principal support and doing enough to rate billing. Ails for some years past has been using a band and yet he shows by his bits of eccentric dancing and hoke comedy style, aided and abetted by Miss White that a bevy of syncopators isn't necessary.

A tiny little miss is on for an exchange of dialog with Ails, all productive of laughter. Ails does some of his characteristic stepping and Miss White also gives a good account in dancing.

Miss White has an attractive stage appearance and appears to advantage here. She was formerly of the White Sisters. Al Boasberg is cojointly credited on program with Ails as author. Much of it is wisecracking about Hollywood. *Mark*

AL NORMAN
Pantomime
8 Mins.; One
Hippodrome

Al Norman formerly appeared with Eddie Rio in a musical duo. Here he banks mostly on his panto takeoff of subway passengers, winding up with a soft wiggly leg dance. Norman is good all the way, but lacks color. Act could be filled in with some added material or a partner to offer contrast musically or otherwise between Norman's separate antics. Brief explanations precede his takeoffs.

Next to closing on an eight-act bill, and went over nicely before a good audience. *Shan.*

SAM LEWIS AND CO. (4)
Comedy
15 Mins.; Three
Jefferson

Sam Lewis was formerly of Lewis and Dody, comedy standard team for years, and has retained two short bits from the earlier partnership in this loosely woven skit about an American woman, seeking a Parisian divorce, who meets a gigolo. As the gig Sam is a riot.

Very little continuity but plenty of laughs and for no reason one of the two girls in the turn throws off a cape and does an acrobatic dance, but then anything can happen at a boulevard cafe.

Some plot near the end when the irate husband finds the gig making love to his wife and the waiter reveals himself as a detective seeking some lost pearls. But virtue triumphs and Sam proves himself to be the real detective and arrests the phony dick who was the thief, the husband forgives him and the quintet warbles some closing harmony.

KITARO JAPS (3)
Risley
8 Mins.
Academy of Music

Conventional turn of two men and a woman. Usual clowning and misses between the men as they toss a barrel back and forth, but once into risley the act picks up fast.

Somersaults and other risley tricks are handled with precision and only one fall allowed for comedy. Satisfactory opener for all bills.

HIPPODROME

(Continued from page 51)

with comedy that's a right finish for an actionless picture. Worth looking at for other operators and seems none too expensive. Charles Ahearn and his hoboes headed and closing to lead to good reception for the picture.

Harriet Nawrot and her roller skating act opens. Others included Original Honey Boys, Pop Cameron and Gang, Joe Herbert Revue, Pilcer and Douglas and Al Norman.

Last is single without Eddie Rio Panto stuff minus color and with brief explanatory verbiage. Good reception here but the show dropped atmosphere here from the bleak background in one which Norman uses without headlights or introduction of any kind.

Comedy opened slightly but early in the Pilcer and Douglas turn which held No. 3. Joe Cappoand the comic doing their bits like men that should. Cappo is typical hoofer and has hythmic feet with a face that women customers liked when caught. That helped the act through.

After that humor came consistently with music and song interspersed from the Cameron Gang which now numbers five instead of four, a boy dancer being added and whose legs wiggle to soft shoe hoke on a Harlem order that's well taken.

Only one piano now used in the Herbert Revue and the good lookers employed aided by comedy and falsetto singing of Ruthie Hamilton, the turn bowed off nicely. Closing kick is all apparent in Charles Ahearn and his Millionaires. Over big and the kind of punch that fitted. *Shan.*

JEFFERSON

Saturday's first show ran five hours and four minutes without a break. While eight acts, two features, a flock of shorts and an overture is probably considered proper opposition to Fox's Academy, a block away, the fact remains that customers leave the Jeff mentally and physically exhausted and probably rheumatic from the draughts in this underheated house.

Even on such a warm spring day as Saturday the women in the audience kept on their coats. Conversation during film and vaude flowed along smoothly from all sides and a goodly percentage ate confections, food or fruit. An unemployed apple vendor could soon retire if he had the Jeff concession; naturally, the customers get hungry when their next meal time comes around and "the show must go on" and on. Audiences here also suffer from wanderlust, and who can blame them for going out two or three times for a smoke or changing seats?

After this show had run more than four hours a lot of the customers didn't seem to care anyway, and the seats are hard.

Eddie Carr (New Acts) was fourth in an impressionistic single that is ready. Carr's impersonations are classics, and include Chevalier, Jack Oakie, Rudy Vallee, El Brendel and Ted Lewis. He closes with one of Jimmy Durante, probably the first to try it. Davids and Glass opened with a turn divided between four minutes on a slack wire and an equal amount to juggling. Started the bill nicely.

Fifth frame held Sam Lewis (New Acts) in a skit based on what might happen along the Parisian boulevards. Well-written and played for a maximum of laughs. Bentell and Gould, deucing, need some attention from RKO's stylist, otherwise mild entertainment by two men and a woman who play xylophones and dance.

Ann Codee returns with Frank Orth and a big stooge who plays the bashful boy and sings in an acceptable tenor voice. Not as much slapstick as formerly, but full of laughs and closed here satisfactorily. Danny Small and his family sang and hoofed their way through the sixth spot to big returns.

Lenzen and Selig (New Acts), third, were a heavily accented team of teeter-board clowns. Irene Vermillion was next to shut in a series of dances and songs, assisted by three personable young ladies who form a musical trio and later do rhythmic vocalizing.

Regular feature was "Bad Sister" (U). Pathe News and "She Went for a Tramp" (Radio), comedy, completed the screen fare. Orchestra's paraphrase on "Humoresque" received a big hand.

LOEW'S MONTREAL

Montreal, April 9.

Loew's remains the only vaudeville house in Canada east of Toronto. This condition in a manner explains show conditions in Eastern Canada, and especially in the Province of Quebec, where two languages prevail and children are barred from the theatres.

Despite being the only house in the field, Loew's, though a consistent money maker, is not the sensational gross-getter one would expect from a theatre without any opposition. And this is a condition which could be rectified.

With the other two Famous Players houses on the main street getting first choice of pictures, Loew's has only its vaude programs to depend on. And, unquestionably, a better type of vaudeville would result in jamming this house at least four or five times a week.

Vaudeville isn't played out in Montreal. This is a town of shrewd show-buyers. They shop here as nowhere else on the continent. And, peculiar, they know a good show.

And Loew's should be a pushover with a fairly good vaudeville program at least every other week and good shorts to fill out.

This week Sunshine Sammy, colored boy from "Our Gang Comedies," appears in person as the headline attraction. Great for kids. But no kids allowed, so Sammy does a nosedive. Balance of the program doesn't mean a thing. Nat "Chic" Haines has played here so often the native recite the lines. Stan Kavanaugh is a first-class No. 2 or possibly No. 3, but not for next to closing. Opening act is the Six Gay Gordons, and No. 2, Foy, Foy and Foy.

For the past few weeks a new policy of at least one strong vaudeville attraction has been tried out, and while it has not yet resulted in any large increase in business, it has undoubtedly created talk of a highly favorable character. Mitchell and Durant last week, Anatole Friedland's "Twelve o'Clock Revue" the week before and Barte and Mann coming Sunday.

These are the type of acts which can be counted upon to bring them in. Mitchell and Durant stopped the show here last Sunday. And a Montreal audience is among the toughest these days.

Loew's with better vaudeville than it is now playing would clean up. It's in the cards.

Feature this week, "Bachelor Father" (Metro), which partly makes up for the stage lineup. Business good—so far.

81st ST.

Hot weather hit this house below the belt Saturday afternoon and business was scarce. Show held no outstanding entertainment for the first three acts and left the entire burden on Dave Harris with his two acts next-to-closing and closing. Blanche Sweet headlined and probably brought in the curious.

Ann Suter is here and deucing. Ann is the girl who had the RKO censorship boys after her a while back for naughtiness. From the results, it looks like the army and navy were called after her too. Miss Suter seemed unhappy here. Her material was wishy-washy and not her type at all. If given a break in material she no doubt would have joined the house wreckers, even on second. Blanche Vincent, ex-wife and former partner of Russell Mack, plays the ivories for Miss Suter in nice style.

Miss Sweet with three men in support, fools around in easy style with a dizzy little playlet about her hubby going snob. The brother angle, the stolen jewels, and a last minute twist constitutes the act. Miss Sweet is most natural and handles her lines okay, but without Miss Sweet the sketch would be no contest.

Dave Harris, assisted by Frankie and Pam, Peggy Garvin, Ethel Rhea, Ritchie and Mannie Kane, do two acts, both of solid vaude and build through 30 minutes of laughs, singing, dancing and magic. Harris is a suave showman who knows his vaude. He m.c.'s the closer, sings and plays flocks of musical instruments well. His double turn was the life saver on this show.

Sandy Lang with Patti Lee and the Emeralde Sisters opened the show with a novel idea in roller skating acts, combining luminous costumes that showed off well through gyrations on skates. Some nice tricks by Lang and Miss Lee and the sisters.

Jules Lenzberg and pit band picked for the overture a rather flat medley of radio theme songs, not up to standard. Picture, "Bad Sister" (U).

MILLION DOLLAR, L.A.

Los Angeles, April 9.

In the past year this house has tried every form of stage entertainment. Latest attempt is full week of Wm. Meiklejohn vaude, six acts and from all indications not costing much.

Standout was the closing act, Three Jacks and a Queen, as clean and nifty an adagio routine as seen locally. Davey Jamison, with his standard act, and Marie Floyd, contortionist, who opened, were next in favor.

On second was a good idea muffed by poor staging and inferior talent, Hollywood Star Doubles Revue. Act had 11 likenesses of stars, some near and others not so close resemblances. As m. c. a Ronald Colman type announced at a fake mike for a premiere opening, presenting doubles for Garbo, Oakie, Del Rio, Dove, Wallace Beery, Tibbett, Nolan, Compson, Keaton and Gilbert. Act has more value in the east and midwest, where interest in picture stars has not been cut down by constant personals as here in the film capital.

Jamison, on third in "one," clicked with his hoofing imitations of street characters and the oft-worked Primrose style. Encored with request dances from a stooge, cleaning up with comedy Yid and hula hoofs.

Kane and Co. with a few good laughs presented a cross-fire skit in the four spot. Man and woman each depended on gags to the other's frozen face and getting them as delayed punches. Woman did a song that tied into the story, a society reporter subbing for the sports editor in interviewing a dumb athletic coach. Audience liked the only smart chatter on the bill.

Rubin Beckwith next to closing. A piano pounder who preluded each selection with a rhythm. Initialed with a patriotic march medley, then into "Mighty Lak' a Rose" as the old masters would have played it, consisting of straight rendition accompanied by arpeggios and cadenzas and finished with a very melo and hokum version of "Danse Macabre" with skull wig and histrionics. Did much better with his encore of piano novelties, where he shines as a keytickler.

Ben Laietsky's six-piece orchestra in the pit did yeoman's service in bolstering up anything musical. House about three-fourths full last show opening night. Feature was "Devil to Pay" (UA).

LA STRANIERA

(Continued from page 33)

call, as soon as she has "obtained justice from several people."

Justice is the thing that isn't quite explained, but seems to consist of killing one man, breaking up another marriage, in general making everybody connected with the film miserable and then getting her husband to save somebody's life to end with smiles all around.

Just what it's all about isn't explained, but it manages to get almost exciting. Even the people writing the English synopsis for the Eighth St. program, didn't seem to know what all the shootin' was for, but they wrote about a page of small type saying how exciting it all was. They explain it this way, "emotional events take place, compromising positions, struggles between soul and heart, sacrifice and duty." That's to help figure out the action.

One amusing thing is the playing of the American, Mr. Clarkson, Europeans still think that all Americans have Pierce Arrows, always smoke cigars and say "escoos, plis," every four minutes. That's the way he's played in this film, again, although he also wears a wedding ring a-la-European. Not that it matters. He's good for a laugh, if you know your real American and understand enough Italian to realize what this caricature of him does—in an allegedly straight realistic film.

In order to give the impression of having spent much money all the sets are the 'nth degree of modernism. Everybody seems to live in a house three times as large as the Metropolitan Museum and four times as modern as the new school for Research. Add to this bad photography, sound and acting of the school of tent dramatics.

DRUMS OF JEOPARDY

Tiffany production and release. Directed by George B. Seitz. Story by Harold MacGrath. Continuity and dialog by Florence Ryerson. Arthur Reed, cameraman. Cast includes Warner Oland, June Collyer, Lloyd Hughes and George Fawcett. At Loew's New York one day, April 7, as half double feature bill. Running time, 65 minutes.

Credited as adapted from the novel of the same title by Harold MacGrath, story closely follows the pattern and construction of "Dr. Fu Manchu," which also featured Warner Oland and adapted from the Sax Rohmer novel of that name. Poor copy of the original and strictly small timey.

Oland is again the heavy menace. And as in the "Fu Manchu" film, to avenge his daughter's death.

Story opens in Russia before the revolution and drifts to America after it. Yet a girl was shown at the piano playing "Little White Lies."

Oh, boy!

GRAUMAN'S CHINESE

(Continued from page 52)

stuff in engaging style; also top off with some cross-stage rodeo stuff on spotted ponies. The Jansleys with their lightning risley and pedal artistry built up the speed element by a highly tensioned nervousness which is great showmanship.

The other two "grandes figures" were the "Orchid Lady" and "Old Fashioned Lady," dovetailing into Miss Owin's eccentric hokum, including a sitting-down chair-dance.

Miss Fanchon personally staged the prolog which runs 35 minutes and could be chopped some to advantage. One sluggish interlude in the old-fashioned number will take up the slack nicely.

Usual newsreels rounded out. *Abel.*

CAPITOL, N. Y.

New York, April 10.

Business will go up this week and probably next with "Strangers May Kiss" (M-G). Along with the feature, the Cap has one of its best stage shows, "Riviera Revels" staged by Chester Hale.

One of the beauties of the presentation is its speed. Even the usual bows are down to the minimum and Hale, besides effectively staging his show, has it routined perfectly.

Mitchell and Durant are given star billing above the title of the unit. Its a pretty quick repeat for the team at this house. That billing is unusual and may mark the commencement of a departure for the Capitol when it gets an outstanding act or a name deduced as a draw.

The Hales open in a cleverly built number backed by practical bath houses and a beach. Topping the direct opening eight of the girls undress in silhouette, returning in bathing suits for another number with the full line of 24. This dissolves into the spot for the adagio act, Dolores, Eddy and Douglas, which uses a diving board apparatus as a perch for one of the girl's leaps plenty lengthy. The trio have nothing especial new to offer but sell what they have fast and showmanly.

Louis Barrison, single, follows in a stilt dance that clicks. Does nearly everything in the hoofing line, including buck, Charleston, kicks, etc. Hale girls come on again for their second number. They're warriors, dressed to the ears, carrying flags and doing a march routine. Good.

Bringing up the finale, on top of Mitchell and Durant, the girls surround Silvia Nelson, prima, singing a Frenh song, and the 24 split into various groups, some as toe dancers, others in Colonial costumes, etc. The picture is an eye-full.

It all goes into a surprise background gag with two horses on a treadmill pulling a wagon that's brightly lighted. Trees and other props dressing the stage also light up for a kaliedoscopic finish.

Overture, under Yasha Bunchuk's direction this week is "Popular Melodies." Well done and received.

Deluxers for a long time have been slipping trailers on coming shows into the newsreel between the last and the preceding clip. That's out at the Capitol. Now tails the newsreel and helps the house turnover a bit. *Char.*

UPTOWN, CHICAGO

Chicago, April 10.

Pride of the northside, this Publix-B&K house seating over 4,000 is holding its own. Problem of filling is not a cinch especially in face of B&K's own competition in the neighborhood.

B&K has probably spent more money in keeping this house alive than any other on the string. And it's still costing plenty.

Local units originating at the Oriental make this their second stop-over on the way to the Paradise, Tivoli and Detroit. This week it's "So This Is Spring," which started downtown with Sue Carol and Nick Stuart, screen players. Pair were hopped to Detroit instead of coming here but may return later. They were booked for two weeks with option for three more.

Of interest in this unit is Ned Wayburn's line of girls, the first batch booked locally by B&K. If Wayburn can follow up his first group with others as good or better Publix won't have to worry.

An unnecessary evil in this and other B&K local shows is the insertion of song pluggers. Unquestionably a cheap way to obtain talent.

Out of the last three units produced by B&K, Ned Miller (Feist office) has participated in two. No personal reflection on Miller. Just a general situation that Publix could quickly remedy. Otherwise the unit staged by Will Harris, rates favorably. Joe and Jane McKenna provide the comedy punch.

The Three Blue Blazers are an excellent hoofing turn, with the boys dressing smartly. Acts of this type appear more numerous than others. Hector and His Pals, dog act, replaces the Carol-Stuart combo. On the closing end the dogs pleased.

Frolic is topped by Ted Cook, who not so long ago was known as "Cookie." He's a likely looking lad who came out of a band several years ago to tackle a baton and he's still at it but showing improvement. Band number spotted in the show and enough.

Orchestral overtures here are a feature with Mr. Marcelli as conductor.

Feature, with a pink tag, is "Body and Soul" (Fox). Newsreels and a Chesterfield (cigaret) short also on screen. *Span.*

STANLEY, J. C.

Jersey City, April 11.

Saddled with Publix units, which no longer draw in this territory, Harry Kalmine has worked out a new policy of handling them. He calls his bill "triple units" and has this name lavishly billed.

Using Johnny Perkins as m. c., with a small band of seven before a silver curtain, there's a separate show 36 minutes long. This item consists of several brief acts, apparently mostly amateur, and over very big.

Perkins exudes good humor but his personality is not in harmony with rough gags. He helps the performers greatly however, and keeps things moving. Several acts were from the winners of the "What Can You Do" contests, amateur nights. List included a boy singer, two clever kid acrobats, and a young woman who looked a dream in white and sang low down stuff in a rich contralto. She should go far.

To click week in and out more variety is needed.

This week is the Horace Heidt unit, where any m. c. is a cinch. Heidt went over strongly.

Hy. C. Geis at the console, used colored slides but lyrics for only two numbers and practically no singing anyway. Pathe news reel was shown on a large screen and a comedy short also included. Worst item was a long reel of the ball of the Local 59 of the I. A. T. S. E. which, while having some local interest, ran indefinitely with the audience manifesting its disapproval. Trailer had an announcement from behind the curtain by the "voice of the Stanley theatre."

Several slips in projection and switching of curtain marred the long show. This big house was jammed Saturday night. *Austin.*

STANLEY

Pittsburgh, April 10.

This is Take-a-Chance Week, an annual stunt. Nobody, not even the picture, gets billing. Show has been personally endorsed by Johnny Harris, WB divisional mgr., all the ads carrying a "It's fixed so you can't lose" tag under Harris' signature.

It's the third time Harris has pulled this personal endorsement of late. Each time the attractions have backed up his endorsement, with biz indicating that the mob has plenty of confidence in the local g. m., who's a home-town boy. This time, however, Harris has taken in everything in the endorsement, including picture, "Mr. Lemon of Orange" (Fox). The stage presentation will carry him through this week.

Show isn't the regular Publix unit to play this stand, augmented by a couple of acts, but is a specially built extravaganza show with an eye on production detail as well as entertainment value. Dave Schooler is m. c. working in his specialties with peppy June Carr. Things move along in well ordered fashion.

Opening has a group of 24 girls, a line of 12 from the Publix show, "Puttin' On the Dog" and another dozen from the Enright, grouped around a barker at a take-a-chance wheel. They slip into a fast tap routine following the spell. Barker then introduces Schooler, who brings on Sammy Krevoff, youngster landing solidly on his whirlwind wing tap. Hoke band number then led by Schooler for good results. Only soft spot follows when Eddie Bruce is on in one with Schooler for a trick cigar and a few stale quips. Schooler then into his piano routine with Miss Carr. Latter has been around here time after time the last couple of years and still big with her pert manner and neat hoofing.

Girls on for another good looking routine, and then Schooler and Miss Carr again for their hoke acrobatic number. Next to closing the originnal Georgia Crackers, Annie, Judy and Zeke, first time for them around here. The hill billies did everything but start a riot. Their harmonies discords, Annie's crack piano solo of "St. Louis Blues" and Judy's mugging, latter a natural-born comedienne, brought more applause than the usually cold Stanley has heard in years.

Closing flash well staged, femme line doing a well lighted number giving their costumes different color effects, as the Enright dozen draped itself about a bright fountain in the background. Krevoff on at end again for some dizzy spins.

No organlog or overture. *Cohen.*

ORIENTAL, CHICAGO

Chicago, April 10.

This week's presentation was to have been the usual spring show Publix-B&K office has been solemnly delivering since the tradition started several years ago. Somebody had a fortunate lapse of memory with the result the house show turns out to be one of the niftier displays.

Benny Meroff returned from Boston and got a reception. Okay as m. c.

With three acts that are safe on any stage and several ballet numbers that rate Ainsley Lambert some kind words, Paul has fitted together a pleasing production. Three acts were Broadus Erle, Hap Hazzard, and Grauman, Hess and Valle, each possessing ability.

Broadus Erle, kid violinist, was the parade leader, starting big and ending bigger. He's an excellent fiddler but he's even a better showman.

Hap Hazzard's act shows the gulf between presentation and vaude stages; it was built primarily for variety shows. Much of his talk is lost in this deluxer. For houses of this type Hazzard should stick closer to his wire walking tricks and hoke clowning.

Form-fitting to the demands of presentation are the dancers, Grauman, Hess and Vallé. Good dancing bits, with a slow motion fighting finish, a certain clincher. Lambert's ballet is an important factor in the show this week, with two routines with ideas and originality.

On the screen are the "Real Estators" (Par) short and "Three Girls Lost" (Fox) feature.

IMPERIAL

Toronto, April 12.

Just an average bill at the city's ace house this week. Vox and Walters headline but this standard act gets around here fairly regularly and there seems to be no change in material. Clever ventriloquists, however.

Presentation opens in full stage with an Oriental background. Ballet again tiered at back and flanked by stage band in mandarin coats. Dorothy South and Douglas Stanbury, also in Chinese costume (but latter not recognized by home towners until he appears later in the bill), sing two duets, followed by ballet bunch who trip down stage for usual line work. Girls nicely costumed and do a golden fan number that scored.

Jack Pepper again m.c.'ing and over nicely with femme following. He continues verbally intimate with those down front. Introduces Larry Adler, kid harmonica player, who toots a couple of ditties. Boy made a hit but refused an encore.

Maureen and Sonny pleased in a dance offering, girl doing acrobatics and boy taps. Both combining in overhand throws. Stanbury, having doffed the Chinese costume, is recognized by fans who remember him as a kid prodigy when Jack Arthur was staging presentations at the old Regent. Stanbury for two songs including his alma mater, "Marching Home to You."

Finale marks ballets return for linework and quartet routines. Girls dance nicely and costuming is pleasing.

Feature is "Honor Among Lovers" (Par). Overture, comedy and newsreel comprise rest of the bill. *Sinclair.*

DENVER

Denver, April 9.

Orchestra presentation at the Denver this week is one of the best staged this group has put on. Under Fred Schmitt, they went through a rep of "Songs of the Sea." With an appropriate stage setting of the ocean and lighthouse and the orchestra lift dressed as a liner, it was effective.

Parts of the stage show were above the ordinary Publix unit fare. Routines by the line were lively and short enough not to bore. Scenery bright, the colors resembling the painted desert, but the houses reminding of old England.

Four Queens on their first appearance did ordinary dancing, but out later for speedy clogging and trick dancing. They got a big hand the second time.

Mae Joyce sang a couple of songs, but her voice rasped somewhat on the highs. Dave Craig, m.c., sang 'That New Boy of Mine," ran the show and led the band.

"Strangers May Kiss" (Metro) feature; ad reel, comedy and news complete. Business good for the opener.

HOLLYWOOD

Detroit, April 11.

Good bill. Standard three acts and Eddie Loughton working with Sammy Clark as a freak organ howl, meant plenty of entertainment. For the acts Sam Hearn, from way back, did well. Faber and Wales also, okay. Third act McCormick, Susan and Lucille just so-so, two men and girl despite the name.

Another act, interpolated, and supposedly for peanuts, was the Gibson Family, colored. And how they opened. Family consists of the father and four children ranging from six to 16 years. They sing and dance with the two younger ones, the wallop. Act can go anywhere and get by.

The big laugh, new in these parts, was the guest organist thing using the organist Bob Clark, Eddie Loughton and Sammy Clark as the guest. Loughton comes up with the organ to announce that Clark has been taken ill. Then Sammy Clark comes out of the wings with a freak professor comedy outfit and a suitcase. Down to the organ and into a very funny comedy crossfire with Loughton. After they finish Bob Clark comes on in a night gown and takes over the organ. Sammy Clark and Loughton exit and the suitcase starts leaking. Loughton tastes and says Scotch. Clark opens the bag to show a dog inside. Rough, but the expected yell.

Sammy Clark here for an extended stay with Loughton and seems set. *Lee.*

Stevens' "Sky"

Louis Stevens, Radio Pictures staff concocter, will take a three months' leave from the coast studio grind to rewrite "Mountains in the Sky," novel.

Frederick A. Stokes will publish.

Television Free

(Continued from page 1)

is estimated by officials that television broadcasts initially anyhow, will conservatively triple present visionless-voice messages.

Television, it is revealed by highest authorities, will not be able to cover simultaneously the territory now reached by radio for at least 10 years. It will take that time for the establishment of sufficient tele stations, transcontinentally, and for American Telephone and Telegraph to cover the country with tele transmission wires, as connecting links between parts of the ether and certain of the hook-ups, as are currently used in radio releases over all the States.

That there will be 50 tele broadcasting points over the country by the end of 1932, is now predicted by scientists. These will include the present 20 operating under Government licenses as experimental. They will not be permitted to enter any phase of commercialization until the regular form is issued.

Contrary to widely publicized reports, the Government is eager to introduce television in the U. S. and is holding back formal recognition only until scientists pronounce its degree of broadcasting perfection.

Radio City First

It is declared by executives, there will probably be no commercial tele until another two years. National Broadcasting Corporation, from its new home in Radio City, is then, it is now intimated, to be the first to introduce it.

It is stressed there will be no crowding out or grabbing all future aerial accounts by RCA. To uphold this, execs point to the apparatus which Columbia broadcasting is installing in its tele experimental station on Madison avenue which will open as an experimental station next month. This is regular RCA-Victor apparatus.

Independent stations, the same as now in radio, may get RCA tele broadcasting licenses at the regular 7½% royalty charge. Independent manufactures of tele receiving sets may receive licenses on similar terms from RCA.

Independent tele companies, along inventive lines such as Baird and Jenkins-Deforest, may be licensed to incorporate in their work such patents as are held by RCA. RCA has been deeded exclusive air rights to all A.T&T patents, the patent company satisfying itself with keeping patents pertaining to wired television to itself.

A.T&T's Revenue

At this juncture comes in another paying angle. While A.T&T will derive none of the profits directly accrued from tele broadcast into the home it will collect on broadcasts which are syndicated over any of its wires.

Long before national tele hookups will be conducted on the present-day basis of radio, nationalizing transcontinental simultaneous transmission of an advertiser's wares will be realized. This, it is declared by experts, will be introduced by film. Instead of live-stock standing before the picture mike, a film of the act or program will be taken in a studio.

Prints of this film will be made and distributed to stations included in the national tele broadcast. At a given minute, the designated stations throughout the country will protect the film over their respective wave lengths.

Film tele nationals, according to early calculation will be just as expensive to the advertiser, if not more so, than when live talent performs once before the tele broadcaster.

News From the Dailies

(Continued from page 50)

marriage to Harry Bernard Danville on her testimony that he told her he was in his 40's, but is nearer 70.

Mrs. Elizabeth S. Luden, former society editor of a Pennsylvania newspaper, won a divorce from Jacob Benson Luden, film actor, on grouds of cruelty. Property settlement was reduced from $100 per week to $25 per week for two years. Both had sued for divorce, using the same grounds in a bitterly contested action.

CHICAGO

June Warwick, vaude prima donna, and William Wachter had a fight in the Congress hotel last week, the result of which, the court placed Wachter under a $1,000 peace bond and told him to stay away from the lady.

Leicester Harrison, one of the lady astrologists over one of the minor local radio stations, got slapped a fine for abusing a couple of coppers when they stopped her car.

Thomas F. McAvoy, former asst. mgr. of the Marbro theatre, was held at police headquarters last week on charges of embezzling $2,000 from the theatre. McAvoy had been missing for many months, and returned to give himself up on his own accord.

LONDON

A. E. Bundy is starting an advertising film company, with view to extending screen ad field this side.

Official Receiver's summary of the position of Graham Wilcox Productions, pioneer producing concern here, now in liquidation, showed ranking liabilities of $125,000, assets around $4,000.

Probability "Tell England," British talker about the War, which got raves from most papers here, may go to the London Pavilion after its fortnight at the Palace, if the Cochran Revue folds there.

Savoy matinees in the summer are to be changed from Thursdays and Saturdays to Wednesdays and Fridays. Only happens if "Wonder Bar" stays.

National Council of Women here is starting an informal censorship of films up and down the country. Just one of those things, so far.

Judging by questions being raised in Parliament, probability is some modification of the gambling laws here will be made shortly, to make sweepstakes legal. English hospitals are feeling the pinch of the money going over to Ireland.

Tunbridge Wells Opera House, only legit theatre in a wide area of country near London, is to be converted to a talker.

Fourth renters' quota year started April 1, with necessity for American houses to rent one British talker in every eight of their output.

First demonstration of Magnifilm given at the Regal, London, March 21, picture being "The Bat Whispers" (UA). Not particularly impressive reception.

Paramount is to build a 3,000-seater in Glasgow. First shop-window of any renter in Scotland.

Questions concerning the local authority censoring of films have been raised again in Parliament, with the reply, as usual, being more and more local bodies agree implicity with the semi-official decisions of the British Board of Film Censors.

Collection of Samuel Pepys manuscripts fetched $50,000 at auction this week.

Court injunction preventing the promoters of the Irish Sweepstake from paying $1,500,000 prize to the winner. Injunction obtained by winner's friends, who allege they have a third split on the check.

Variety Bills

NEXT WEEK (APRIL 18)
THIS WEEK (APRIL 11)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (18)
Zelaya
Herb Williams
Geo Washington
Phil Baker
Blossom Seeley Co
Peggy Joyce
(One to fill)
(11)
Chas Carrer
Sue Russell Co
2nd half (15-17)
B Morrell Co
Anna Tobac
Delmar's Revels
(Two to fill)
Hippodrome (18)
Aussie-Czack
Easton-Howell
Joe Howard
Chris Carlton

HARRY WEBB
and
MILT DOUGLAS
OPENED ON
A Publix Tour
Paramount, N. Y. C.—NOW
Dir. LEDDY & SMITH

A Pritchard Co
Harry Burns Co
Ruth Roland
B Lahr & B Bard
Marion Sunshine
Havana Casino Bd
Phil Baker
H McNaughton
Chester
1st half (18-21)
P Emerton Diam'ds
Bobby Folsom
Buster West
(One to fill)
2nd half (22-24)
Zelda Bros
Frank Conville
Carrying On
Burns & Allen
2nd half (15-17)
Chaney & Fox
Paul Mall
Eddie Stanley
Youngsters of Y't'y
Coliseum
1st half (18-21)
Milo
Lottice Howell
Brown & Robertson
Babe Egan Co
2nd half (22-24)
Ross & Edwards
Havana Casino Bd
(Three to fill)
2nd half (15-17)
Aussie & Czech
Bayes & Speck
Adelaide Hall
M Berle Co
81st St.
1st half (18-21)
Ward & Van
Gloria Lee & Harris Twins
Adelaide Hall
Jack Osterman
2nd half (22-24)
Edler & Reed Bros
Lillian Roth
Phil Rich
Larry Rich Co
Marion Sunshine
2nd half (15-17)
Enos Frazere
Lassiter Bros
Frank Conville
Carrying On
Burns & Allen
86th St.
1st half (18-21)
Ails & White
Havana Casino Bd
(Three to fill)
2nd half (22-24)
Frank Devoe
Seed & Austin
Lillian Roth
(Two to fill)
2nd half (15-17)
Chris Charlton
Allen & Canfield
Wells & 4 Fays
G D Washington
J McLallen
58th St.
1st half (18-21)
Ann Codee
Monroe Bros
Frank Devoe
(One to fill)
2nd half (22-24)
Jack & K Spangler
Birnes & Kay
Bentell & Gould
(One to fill)
2nd half (15-17)
Gloria Lee & Harris Twins
Foy Foy & Foy
Don Galvin
W & G Ahearn
Herb Williams
Fordham
1st half (18-21)
A Judy & Zeke
Ross & Edwards
Dorothy Stone
(Two to fill)
2nd half (22-24)
Lottice Howell
Ails & White
B Egan & Redh'ds
(Two to fill)
2nd half (15-17)
Le Rays
Eddie Garr
Peggy Joyce
Hal Sherman
J Laurie Jr Co
Franklin
1st half (18-21)
Peters & Labuff
Lynn Doree
Tommy Van Co
Swan & Lewis
Leon Navara
Ben Blue Co
2nd half (22-24)
Pickfords & O'Day
Crane & Earle
Honey Boys
Lydia Barry
Fortunello & C'r'l'o
Maidie & Ray
F & M Britton
(11)
H'r't Naurott Co
Chevalier Bros
Pilcer-Douglas
Honey Boys
4 Camerons
Joe Herberts Rev
Al Norman
Chas Ahearn
Jefferson
1st half (18-21)
Frank Shields
C & L Girard
Ted & Al Waldman
Manny Besser
Crane-Earle
Varieties
McClellan & Sara
Willie Mauss
2nd half (22-24)
Mulroy, McN' & R'
Lassiter Bros
Harry Stanley
Mae Usher
Kellar Sis & Lynch
Montrose-Reynolds
Mona Clare Co
2nd half (15-17)
Gannon & Parz
Easton-Howel
Helen Gray
Belle Bennett Co
Bob Murphy
C Charlton
Royal
1st half (18-21)
C Evans Co
Sue Russell Co
Lassiter Bros
Geo McKay Co
F Richardson
2nd half (22-24)
Munroe Bros
Merrick & Allen
Barr & Lamarr
Leatrice Joy
Jack Flynn Co
2nd half (15-17)
Billy Potter 3
Ted & Al Waldman
F Devoe Co
McCarthy & Sten'rd
F Black Co
BROOKLYN, N. Y.
Albee (18)
Ann Suter
Charles Ahern
(Two to fill)
(11)
Babe Egan Co
Trado Twins
Rosita Duncan
Lew Hearn Co
Jack Osterman
Flushing
1st half (18-21)
Birnes & Kaye
Leatrice Joy
Milton Berle Co
(One to fill)
2nd half (22-24)
Raymond Baird
Brown & Robertson
A Friedland's Co
(One to fill)
2nd half (15-17)
Earl Jack & Betty
Maidie & Ray
Milo
Dorothy Stone
Seed & Austin
Kenmore
1st half (18-21)

EDDIE STANLEY SEZ
Hard times is a state of mind. Some people don't even have apples to sell.
P. S.—By the way—
I wonder how much a crate costs?
Dir. LEDDY & SMITH

Edler & Reed Bros
Phil Rich
Marion Sunshine
Larry Rich
2nd half (22-24)
Gloria Lee & Harris Twins
Ward & Van
Adelaide Hall
Jack Osterman
2nd half (15-17)
Sandy Lang Co
Ann Suter
B Sweet Co
D Harris & Frankie
Varieties
Madison
1st half (18-21)
Zelda Bros
Frank Conville
Carrying On
Burns & Allen
2nd half (22-24)
P Emerton Diam'ds
Bobby Folsom
Buster West
(One to fill)
2nd half (15-17)
Perry Twins & T's
Ward & Van
Bernice Claire
H J Conley
AKRON, O.
Palace (18)
Wilson Kepple & B'
El Cleve
Wm Edmunds Co
Rae Samuels
(11)
Robbins 3
Nash & Fately
Olsen & Johnson
(One to fill)
ALBANY, N. Y.
Keith's
1st half (18-21)
George Herman
Morton-Parks
Armida Co
4 Camerons
2nd half (22-24)
Perry Twins
Krugle-Robles
Ray Hughes & Pam
Liazeed Arabs
2nd half (15-17)
Bruno Weiss 3
Claudia Coleman
Raynor Lehr
Jerry Co
ATLANTA, GA.
Keith's (18)
Doris Girton
Rita Gould
White & Manning
Britt Wood
(11)
Harum & Scarum
Ruth Ford
The Ingenues
BALTIMORE, MD.
Keith's (18)
Chas Carrer
Tiffany Twins
Jarvis & Harrison
Don Cummings
Jack Randall Co
Crockett's M't'n'rs
J Brennan & Lodge
Rector & Doreen
(11)
Franklin & Royce
Laddie Lamont
Pickards' Syncop's
Cardiff & Wales
Ruby Norton
Johnny Hale
Buster West
Hardeen
BOSTON, MASS.
Keith's (18)
Yellow Jackets
Walter Walters
Rosetta Ducan
Stewart & Lash
Cavaliers
(11)
C Evans Co
Manny King Co
Ada Brown
Pat Rooney Co
Stevens Nelson, S'
BUFFALO, N. Y.
Hippodrome (18)
Victoria & Lorenz
Morgan & Stone
Casa & Lehn Co
Dr Rockwell
The Merediths
(11)
Southern Gaieties
Kirby & Duval
Signor Friscoe Bd
Violet Carlson
Serge Flash
CEDAR RPDS., IA.
Keith's
1st half (18-21)
Lois Torres Co
Henry J Kelly
York & Marks
2nd half (22-24)
Vardell Bros
Marty May Co
(One to fill)
2nd half (15-17)
Forum Boys
O Dunn & Day
4 Peaches & Jay
CHICAGO, ILL.
Palace (18)
3 Rhythm Dancers
Arnaut Bros
H Bergman Co
Billy Glason
G Edwards Co
(11)
McDonald 3
Dick Henderson
Lita Grey Chaplin
Art Henry Co
W Osborne Bd
CINCINNATI, O.
Keith's (18)
McC'mick Swan, J.'
Wm & Joe Mandell
Sylvia Clark
H Santrey Co
(11)
3 Rhythm Dancers
Arnaut Bros
H Bergman Co
Billy Glason
Gus Edwards Co
CLEVELAND, O.
Palace (18)
McDonald 3
Dick Henderson
Lita Grey Chaplin
Art Henry Co
W Osborne Bd
(11)
Crystal 3
Wilton & Weber
Frances White
Billy & E Newell
Count Bernivici
105th St. (18)
Kafka, Stan' & Mae
Talent & Merit
Vanessi
Burns & Kissen
(11)
Wilson Kepple & B'
El Cleve
Wm Edmunds Co
Rae Samuels
DALLAS, TEXAS
Keith's (18)
Large & Morgner
Victor Oliver
Joe Besser Co
Ross Wyse Co
(11)
The Agemos
Irving Edwards
20th Century Rev
DAVENPORT, IA.
Orpheum
1st half (18-21)
Forum Boys
O'Dunn & Day
4 Peaches & A Jay
2nd half (22-24)
Lois Torres Co
Henry J Kelly
York & Marks
2nd half (15-17)
N Lockford Co
York & Johnson
Bob Robison Co
DES MOINES, IA.
Orpheum
1st half (18-21)
Vardell Bros
Marty May
2nd half (22-24)
Magic Fountain
Whitey & Ed Ford
Joe May & Dotty
2nd half (15-17)
Liazeed D'natl Tr
Henry J Kelly
York & Marks
FT. WAYNE, IND.
Palace
1st half (18-21)
Samaroff & Sonia
Fields & Georgie
Our Gang Kids
FT. WORTH, TEX.
Keith's (18)
C Blossom & June
Bobby May
Yorke & King
(11)
Large & Morgner
Victor Oliver
Joe Besser Co
Ross Wyse Jr Co
HOUSTON, TEXAS
Keith's (18)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
(11)
Wilfred Du Bois
Lubin Larry & An'
Impromptu Rev
Hal Jerome
IND'APOLIS, IND.
Lyric (18)
J & B Cavanaugh
Jean & Lou
Geo Libby Co
Joe Marks Co
(11)
Osaka Boys
Elinor Sherry
Ryan & Noblette
Moran & Mack
DePace
Naomi Morton Co
KANSAS CY., MO.
Keith's (18)
Kikutas
Joe Browning
Millard & Marlin
Gallo & Tiesen
(11)
Olympia P' Win's
Murray & Allan
J & Kath Lee
Roye & May
Al K Hall
Marshall M'gomery
Wilton Sis
Johnny Burke
(11)
C Blossom & June
Bobby May
Yorke & King
OMAHA, NEB.
Orpheum (18)
5 Jewels
Roxy LaRocca
Ann Seymour
Diamond Boys
(Three to fill)
(11)
Kikutas Japs
Millard & Marlin
N Gallo & P Tisen
Joe Browning
Rita Delgardo Co
Campbell & Lloyd
Raymond Bond Co
J Brancel & Pals
PATERSON, N. J.
Keith's
1st half (18-21)
Casting Stars
Honey Boys
Earl Dewey Co
Montrose & R'nolds
Rimacs
2nd half (22-24)
Goody Ora & Smith
Leon Vavara
Delmar's Revels
2nd half (15-17)
Zelda Bros
Haig, Haig & Haig
J Randall Co
Ann Codee
Bob Murphy
PORTLAND, ORE.
Orpheum (18)
The Tanzolas
Foster Fagan & C'x
Edgar Bergen
Ken Murray & The Charlestons
Mari O'Sweeney
Jelly Bean Johnson
B & H Skatelle
H'wood Boulevard's
(11)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Barry & Whitledge
ROCHESTER, N. Y.
Keith's (18)
8 Ft of Rhythm
Furman S'k'y & L'
Pepito
Puck & White
(11)
Kafka, Stan' & Mae
Talent & Merit
Vanessi
Burns & Kissen
ROCKFORD, ILL.
Palace
1st half (18-21)
3 Rhythm Girls
Frances & Wally
Bomby & Gang
2nd half (22-24)
L' Osborne & Chico
H Foster Welch
Faber & Wales
2nd half (15-17)
Vardell Bros
Marty May Rev
NEWARK, N. J.
Keith's (18)
Robinson De Witt
Reynolds & White
Ada Brown
B & Elsa Newell
P Rooney & Pat Jr
(11)
Dodge Twins
Zelaya
Geraldine & Joe
(Three to fill)
N. ORLEANS, LA.
Keith's (18)
Le Paul
Chamberlain & H's
Ilse Marvenga
C Slim Timblin
(11)
Doris Girton Co
Rita Gould
White & Manning
Britt Wood
OAKLAND, CAL.
Orpheum (18)
Audrey Wycoff
Galli Rini
Billy Kelly Co
3 Swifts
Solomon's Seals
Billy Black
Tolman & Davis
Redmond & Wells
(11)
Bert Nagle Co
Devito & Denny
Jos Regan
4 Ortons
OKLA. CY., OKLA.
Liberty (18)
Falls Reading & B'
Jack & K Spangler
2nd half (22-24)
Kittaro Japs
Jerry & Co
Raynor Lehr
2nd half (15-17)
Goody, Ora, Smith
Townes-King
Frank Richardson
Wallace Sis
SEATTLE, WASH.
New Orpheum (18)
James Evans Co
Donovan Girls & B'
Weaver Bros & E'
Home Folks
(11)
Homer Romaine
Major Sharp & M'
Nat Mills & Bobby
Dave Apollon Co
SIOUX CITY, IA.
Keith's
1st half (18-21)
Magic Fountain
Whitey & Ed Ford
Joe May & Dotty
SO. BEND, IND.
Palace
1st half (18-21)
Phyllis Rae 8
Gracie Barrie
Stone & Lee
4 Haas Bros
2nd half (22-24)
Samaroff & Sonia
Fields & Georgie
Our Gang Kids
(One to fill)
2nd half (15-17)
Frish Rector & T'n
Paula & Polly
L' Osborne & Chico
H Foster Welch
Faber & Wales
ST. LOUIS, MO.
Keith's (18)
Olympia P' Win's
Murray & Allan
Jane & Kath Lee
Roye & May
Al K Hall
(11)
Tracey & Hay
Ashley Paige
Clifford & Marion
Melody Parade
W & Joe Mandel
ST. PAUL, MINN.
Orpheum (18)
Gaudsmith Bros
Venita Gould
Bobby Pinkus Co
Jack Sidney Co
(11)
The DeToregos
Sidney Page
Aunt Jemima
Michon Bros
SYRACUSE, N. Y.
Keith's (18)
Chaney & Fox
Paul Mall
Eddie Stanley
Virginia Rae
Youngsters of Y't'y
U of Syr'se Singer
(11)
8 Ft. of Rhythm
Furman, S'k'y & L'
Pepito
Puck & White
TACOMA, WASH.
Keith's (18)
Homer Romaine
Marjor Sharp & M'
Mills & Bobby
Dave Apollon
Snell & Vernon
Marve Jensen
Hugh Johnston
The Rangers
(11)
The Tanzolas
Foster Fagan & C'x
Edgar Bergen
Ken Murray Co
TOLEDO, OHIO
Keith's (18)
Robbins 3
Nash & Fately
Olsen & Johnson
Dale & Myers
Bee Sarche
H Bernice & Bad'le
Dauntless
(11)
M Wilkins Co
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
LeRoy & Hall
Ned Haverly
Joe Christy
4 Haas Bros
TORONTO, CAN.
Hippodrome (18)
Southern Gaieties
Kirby & Duval
Signor Friscoe Bd
Violet Carlson
Serge Flash
(11)
Uptown (17)
"Town Topics"
Mark Fisher Bd
Hap Hazzard
Broadus Erle
Lambert Ballet
"Dracula"
BOSTON, MASS.
Metropolitan (17)
"Parlor Sports"
(10)
"Sweethearts"
Kearner & Walton
Eddie Weaver
Henry Russe
BUFFALO, N. Y.
Buffalo (10)
'Shaking Blues A'y'
Gilda Gray
Benny Ross
Joseph Griffin
Ray & Harrison
3 Dynamos
'The Finger Points'
Hippodrome (10)
Violet Carlson
Signor Frisco
Serge Flash
Kirby & DuVal
Straub Gang
'Gentlemen's Fate'
Shea's (17)
'Porcelain In Jade'
Valentine Box
Veline Walters
Douglas Stanbury
Larry Adler
Maureen & Sonny
Dorothy South
Bourman Co
(10)
"Cupid's Carnival"
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Dub Taylor
Foster Co
CLEVELAND, O.
State (10)
Jules Howard
Vic Laurie Co
King King & King
Bob Hall
"Chan Carries On"
DALLAS, TEX.
Texas (17)
"What a Night"
Hurst & Vogt
Les Ghezzis
4 Queens
Mae Joyce
Russian Revels
2nd half (22-24)
Casting Stars
Ted & Al Waldman
Jack Conway Co
Geo McKay Co
2nd half (15-17)
Willie Mauss
Cy Landry
Nord & Jeanie
Petite Revue
VANCOUVER, B.C.
Keith's (18)
Paul Kirkland
Jean & H Kennedy
Joe Termini
White & Morton
(11)
James Evans Co
Donovan Girls & B'
Weaver Bros & E'y
WINNIPEG, CAN.
Capitol (18)
The Detoregos
Sidney Page
Aunt Jemima
Michon Bros
(11)
Pasquali Bros
Fox & Curtis
Small Bros & H's
Evans & Mayer
YONKERS, N. Y.
Keith's
1st half (18-21)
Delmar's Revels
2nd half (22-24)
Caligary Bros
Burt & Lehman
Claudia Coleman
Russian Revels
2nd half (15-17)
Worthy & T'mpson
Bertalino
Upton W'g'taff & S'
Burns & Kaye
Frank & M Britton
YOUNGSTOWN, O.
Keith's (18)
Crystal 3
Worthy & T'mpson
Sammy Cohen
Frances White
Leavitt & L'kwood
(11)
Victoria & Lorenz
Morgan & Stone
Casa & Lehn Co
Dr Rockwell
The Merediths

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
This Week: Leo Beers, Mildred Bell

Joe WESTON and LYONS Collette
INTERNATIONAL HEADLINERS
HEADLINING FOR FANCHON & MARCO IN A NEW ACT BY LEW MANN
Week April 18, Brooklyn, New York—Dir.: LYONS & LYONS

LINCOLN, NEB.
Stuart (18)
York & Johnson
Bob Robison
(11)
5 Hot Spots
Brooks & Rush
LOS A'G'L'S, CAL.
Keith's (18)
Bert Nagle
Devito & Denny
Joseph Regan
4 Ortons
Inez & DeWyn
LaFrance & G'rnett
Cal Norris
Donna, Arthur & E'
(11)
Nellie Arnaut
Fritz & J Hubert
Tom & R Romaine
Georgie Price
LOUISVILLE, KY.
Rialto (18)
Everett's Monks
O'Brien & Hewett
DePace
Ryan & Noblette
Carl Shaw Co
Roy Sedley Co
(11)
Christenson Br Co
Melino & Davis
Alice & S Lamont
Our Gang Kids
Zelda Santley
Joe Marks Co
MADISON, WIS.
Orpheum
1st half (18-21)
L Osborne & Chico
Harry F Welch
Faber & Wales
2nd half (22-24)
Gracie Barrie
Stone & Lee
Phyllis Rae 8
2nd half (15-17)
3 Rhythm Girls
Frances & Wally
Bomby & Gang
MEMPHIS, TENN.
Orpheum (18)
F D'Amore
Flo Lewis
F X Bushman Jr
Stanley Twins
(11)
Fields & Bell
Radio Texans
Emil Boreo
Girls from T'neland
MILWAUK'E, WIS.
Riverside (18)
Lucas & Lillian
Paula & Polly
J Christy Co
Frish Rector & T'n
Marian Wilkins
Giersdorf Sis
Walter Dare Wahl
Trixie Friganza
(11)
Carney & Winton
Bee Sarcho
Helen Carlson
R Frances 3
Betty J Cooper Co
Eddie Miller
Cardini
Chas Foy Co
NASHV'LE, TENN.
Princess (18)
Fields & Bell
Radio Texans
Emil Boreo
Girls from T'neland
(11)
Everett's Monks
O'Brien & Hewett
Carl Shaw Co
Roy Sedley Co
Dance Aristocrats
Roy Rogers
Aileen Stanley
Maddox & Clark
R Huling & Seal
TRENTON, N. J.
Keith's (18)
T Balkoff Co
Eddie White
B Sweet Co
Ross & Bennett
(11)
Munroe Bros
Joe Howard Co
Mae Usher
Ben Blue Co
TROY, N. Y.
Keith's
1st half (18-21)
Kittaro Japs
Claudia Coleman
Jerry Co
Raynor Lehr Co
2nd half (22-24)
Geo Herman
Morton-Parks
Armida Co
4 Camerons
2nd half (15-17)
Mulroy, McN' & R'
Gleason-Allen
Burt & Lehman
Jack & K Spangler
UNION HILL, N. J.
Keith's
1st half (18-21)
3 Rixfords
Burt & Lehman
8 Brilliant Co
Olive Sibley
SYRACUSE, N. Y.
Loew's (18)
Williams & Delan'y
Yvette Rugel
Gordon Reed & K
Joyce Coles
Jones Prebble
W'SHINGT'N, D.C.
Palace (18)
Al Wohlman
Felovis
Fred Sanborn
J & M Jennings
Warren Harriman
Cecilia Blair
Hite Kenny & C
YONKERS, N. Y.
Loew's
1st half (18-21)
Lohse & Sterling
Grace Johnston Co
Eddie Hanley Co
Meyers Lubow & R
(One to fill)
2d half (22-24)
Frank Shields
Joyner & Foster
Milton Berle Co
(One to fill)

SIDNEY PAGE
Week April 20
Winnipeg, Canada
Personal Dir. O. L. OZ

S'LT LAKE, UTAH
Orpheum (18)
Gilbert Bros
Jean Boydell
Harris & Van
Art Frank & Yankee Vol'nt'rs
(11)
5 Jewels
Roxy LaRocca
Ann Seymour
Diamond Boys
S. ANTONIO, TEX.
Keith's (18)
The Agemos
Irving Edwards
20th Century Rev
(11)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
SAN FR'SCO, CAL.
Golden Gate (18)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
(11)
Audrey Wycoff
Galli Rini Sis
Billy Kelly Co
3 Swifts
SCH'C'T'DY, N. Y.
Keith's
1st half (18-21)
Mulroy, McN', R'ge
Bentell-Gould
May Usher
Russian Revels
2nd half (22-24)
Ted & Al Waldman
Jack Conway Co
Geo McKay Co
2nd half (15-17)
Willie Mauss
Cy Landry
Nord & Jeanie
Petite Revue
Small Bros & H's
Evans & Mayer
YONKERS, N. Y.
Keith's
1st half (18-21)
Delmar's Revels
2nd half (22-24)
Caligary Bros
Burt & Lehman
Claudia Coleman
Russian Revels
2nd half (15-17)
Worthy & T'mpson
Bertalino
Upton W'g'taff & S'
Burns & Kaye
Frank & M Britton
YOUNGSTOWN, O.
Keith's (18)
Crystal 3
Worthy & T'mpson
Sammy Cohen
Frances White
Leavitt & L'kwood
(11)
Victoria & Lorenz
Morgan & Stone
Casa & Lehn Co
Dr Rockwell
The Merediths

Picture Theatres

NEW YORK CITY
Capitol (10)
"Riviera Revels"
Dolores Eddy & D
Louis Barrison
Silvia Nelson
Hale Co
'Str'ng'rs May Kiss'
Paramount (10)
"Sweethearts"
Kearner Walton
Eddie Weaver
Henry Russe
(10)
Winging W'y H'me'
Nick Lucas
Benny Meroff
Roxy (10)
"The Barcarolle"
Lenide Masine
Nina Polsey
Nicholas Daks
Irene McBride
George Kiddon
Jennie De'aroff
Beatrice Belkin
Gomez & Winona
Reeve & Leu
Harold Van Duzee
Margarete Sande
"A Conn Yankee'
BROOKLYN, N. Y.
Fox (10)
"Espanola" I
J & H Griffith
Harry Vernon
Mae Packer
Mayo & Caruso
Abbey Green
Sunkist Ens
Paramount (17)
Wing'g W'y H'me'
Nick Lucas
Benny Meroff
(10)
'Carnival of Youth'
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Foster Co
CHICAGO, ILL.
Chicago (17)
"Three of a Kind"
Hal Neiman
Fred Sylvester Co
Grace Bowman
Geo Prize Co
Evans Ens
(10)
'Romantic Knights'
Ray Bolger
Roy Cropper
Olga Steck
Student Prince Ens
Paradise (17)
'So This Is Spring'
Al Kvale Bd
J & J McKenna
Hector & His Pals
3 Blue Blazers
N Wayburn Danc'rs
"Dracula"
Tivoli (17)
"Bits of B'way"
F Masters Bd
Tom Patricola
Pearl 2
Ann Roth
Lambert Ballet
'Man of the World'
Gambereli Co
(10)
'On With Dance'
Ted Leary
Gus & Will
Erner & Fisher
Auriole Craven
Senna Maklisova
Bines Tr
DENVER, COLO.
Denver (17)
"Antique Shop"
Syd Marion
On Wah Tr
Geo Andre Co
Marie Du Val
Jack Arthur's Co
(10)
"What a Night"
Hurst & Vogt
Les Ghezzis
4 Queens
Mae Joyce
Gambereli Co
DETROIT, MICH.
Fisher (10)
"Vagabond Trails"
"Father's Son"
Fox (10)
'Top o' the World'
Eddie Peabody
Gene Morgan
Fawn & Jardon
Russell & Johnson
Sunkist Beauties
Michigan (17)
"Imagine My Em"
D & J Gorman
Alfred Latell
(10)
Benny Ross
"Vagabond Trails'
Kuznetsoff & N 3
Christy & Nelson
Miachua
Roy Really & Ray
Gypsy Singers
HOUSTON, TEX.
Metropolitan (17)
'Old Man Rhythm'
Block & Sully
Geo D Washington
White & Stanley
Gould Tr
(10)
"Rookies"
Dane & Arthur
Harris & Elmo
Zella Sorell
Lambert's Co
IND'POLIS, IND.
Indiana (17)
"Vagabond Trails"
Kuznestoff & N 3
Christy & Nelson
Miachua
Roy Really & Ray
Gypsy Singers
(10)
"Illustrations"
Frank Gaby Co
Llora Hoffman
Stanley Bros
Foster Tr
J'RS'Y CITY, N. J.
Stanley (17)
'Carnival of Youth'
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Dub Taylor
Foster Co
(10)
Horace Heidt Co
MIN'POLIS, MINN.
Minnesota (18)
'Romantic Knights'
Ray Bolger
Olga Steck
June Worth
Roy Cropper
Lawrence Male Ens
(10)
"Miniatures"
V & E Stanton
Julia Curtiss
Blanche & Elliott
3 Jacks
Sanford Ens
NEWARK, N. J.
Branford (17)
Horace Heidt Co
(10)
'Down Came McG'
NEW HAVEN CT.
Paramount (17)
"Dream Garden"
Rome & Dunn
Jones & Hull
Ray Ellis & La R
Sanford Ens
(10)
"Parlor Sports"
N. ORLEANS, LA.
Saenger (17)
"Rookies"
Dane & Arthur
Harris & Elmo
Zella Sorell & Val
Lambert's Co
(10)
'Paintin' the Town'
Rice & Werner
Boyd Senter
Karaeveff
4 Co-Eds
Evans Co
PHILADELPHIA
Earle (10)
"Oh Lester"
Teddy Joyce
Lester Allen
"Kept Husbands"
Mastbaum (17)
'Down Came McG'
(10)
"Oh Lester"
Lester Allen
Wayburn's Co
Pat Lane
3 Cressos
Mayo & Marie
Ginger Kennedy
Floria Vestoff
PITTSBURGH, PA.
Enright (10)
'P'ttin' on the Dog'
Brian McDonald
Don Bestor
Alfred Latell
D & J O'Gorman
Babe Kane
"Bab Sister"
Penn (10)
"Rollin' Along"
Ted Claire
Jack Powell
Aileen Clarke
White Flashes
Martha Bonini
Skating Bear"
'Str'ng'rs May Kiss'
Stanley (17)
"Cupid's Carnival"
Charlie Hill
Tommy Wonder
Anna Chang
Bernice & Emily
Foster Co
(10)
"Imagine My Em"
D & J Gorman
Alfred Latell
PROVID'NCE, R. I.
Fay's (10)
Roscoe Ails
Thelma White
Bee & Ray Goman
Sally Sarkis Co
Jimmy Gildea Co
Bob Fisher
La Mour 3
"Little Caesar"
S. ANTONIO, TEX.
Texas (17)
"On WithDance"
Ted Leary
Gus & Will
Erner & Fisher
Auriole Craven
Seena Maklisova
Bines Tr
(10)
"Rhythm"
Block & Sully
Geo D Washington
White & Stanley
Gould Tr
ST. LOUIS, MO
Ambassador (17)
"Illustrations"
Frank Gaby Co
Llora Hoffman
Stanley Bros
Foster Tr
(10)
"Three of a Kind"
Hal Neiman
Fred Sylvester Co
Grace Bowman
Geo Prize Co
Evans Co
TORONTO, CAN.
Imperial (17)
"Westward Ho"
"Mrs. Riley's Son"
Queen Queen & Q'n
Calif Rangers
Carlton Emmy
Lucille Peterson
Markert Co
(10)
'Porcelain In Jade'
Valentine Box
Veline Walters
Douglas Stanbury
Larry Adler
Maureen & Sonny
Dorothy South
Borman Co

THIS WEEK'S
BOOKING
SUGGESTION
Route
JACK POWELL

Loew

NEW YORK CITY
Boulevard
1st half (18-21)
Paul Nolan Co
Wheeler & Paris
Senator Murphy
Braille & Pallo Rv
(One to fill)
2d half (22-24)
Lohse & Sterling
Borsoni
Any Fam
Bert Walton Co
(One to fill)
Capitol (18)
Dolores Eddy & D
Mitchell & Durant
Louis Barrison
Silvia Nelson
National
1st half (18-21)
Leach LaQuinl'n Co
Borsoni
Any Fam
Bert Walton Co
(One to fill)
2d half (22-24)
Bud Carlell
Peggy English Co
Morris & Evans
Living Jewels
(One to fill)
Orpheum
1st half (18-21)
Luster Bros
Nina M McKinney
Nat C Haines Co
Dave Harris & F
Dave Harris Co
2d half (22-24)
Young China
Sonny O'Brien Co
Eddie Hanley Co
Lee 2 Co
(One to fill)
Paradise (18)
Kay Ham'in & Kay
Sol Gould Co
Blackstone
State (18)
Sandy Lang Co
Stan Kavanaugh
Eileen Dougall Co
Joe Frisco Co
(Two to fill)
46th St.
1st half (18-21)
Vercell Sisters Co
Joyner & Foster
Fred Ardath Co
(Two to fill)
8d half (22-24)
Morell 4
Shields & Arden
O'Neil & Manners
Frances Arms Co
Stars of Yesterday
BROOKLYN, N. Y.
Gates Ave.
1st half (18-21)
Young China
Ross & Bennett
Wally Sharples Co
(Two to fill)
2d half (22-24)
Great Johnson
C & L Girard
Bert Gordon Co
S'nshine Sammy Co
(One to fill)
2d half (22-24)
Grace Doro Co
Wally Sharples Co
Senator Murphy
Meyers Lubow & R
(One to fill)
BALTIMORE, MD.
Loew's (18)
Bert Frohman
Wilbur Hall
D & E Barstow
Bert Faye
Vivian Faye
BAY RIDGE, L. I.
Loew's
1st half (18-21)
Mamie Smith H'ds
Emily Darrell
Joe Young Co
(One to fill)
2d half (22-24)
Ferry Corwey
H & D Downing
Georgie Tapps Co
(Two to fill)
BOSTON, MASS.
Loew's (18)
France & La Pell
Fein & Tennyson
Lee Lee Lee & Lee
Gus Edwards Co
BUFFALO, N. Y.
Loew's (18)
Howard & Laurie
Bob Hall
King King & King
CLEVELAND, O.
Granada (18)
Jack Benny
Marie Marsh
Evelyn Wilson
Billy Rolls
Ade Du Val Co
COLUMBUS, O.
Loew's (18)
Ted Claire
Jack Powell
Aileen Clark
2 White Flashes
Skating Bear
Martha Claire
J'RS'Y CITY, N. J.
Loew's (18)
Chester Fredericks
Dezso Retter
6 Galenos
Nina Olivette
MONTREAL, CAN.
Loew's (18)
J & M Mason
Maxine Lewis Co
Francis Renault
Hilton & Garon
Chas Withers Co
NEWARK, N. J.
Loew's (18)
Alexander & Santos
J Pettit & Buddy
Seed & London
George Beatty
Ray Nichols Orch
PITTSBURGH, PA.
Loew's (18)
Ted Lewis Orch
ROCHESTER, N.Y.
Loew's (18)
Jim Toney
Thelma Temple
Honey Fam
Peg Bates
Rosemary Dering

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Metropolitan (18)
Monroe & Grant
Tyler Mason
Joe Phillips Co
Morris Campbell Co
Bl'e Ridge R'mbl'rs
Pitkin
1st half (18-21)
Gautier's Toy Shop
Al Abbott
Seymour & Howard
Miss Patricola
S'nshine Sammy Co
2d half (22-24)
Bardelangs
Vercell Sis Co
Corinne Tilton
Dave Harris & F
Dave Harris Co
Valencia (18)
3 Gobs
Borah Minnevitch
ASTORIA, L. I.
Triboro
1st half (18-21)
Duponts
Sonny O'Brien Co
Novello Bros Co
Bert Gordon Co
Albertina Rasch Co

(Continued on page 70)

A Human Being Has a Right to Be Himself, Says Gene Buck, Speaking About Jimmy Walker and Politics

By Gene Buck

Show Producer, Writer and President of the American Society of Composers, Authors and Publishers

(Reprinted from the North Shore Commuter of April 4)

I think Jimmie Walker is getting a raw deal. The attempt to saddle on him the blame for certain conditions in the largest city in the world is stupid, illogical and loaded with cheap partisanship politics. The present hysteria and so-called "crisis" in city affairs—stripped of its so-called reform veneer—is nothing more or less than a major political manoeuvre by an opposite party to gain control of the city and to create an issue to be used in the national campaign in 1932.

The cry to "Get Walker" is being blazoned and ballyhooed in big type and a lot of publicity seeking hounds are having a grand time "Dishing the Dirt" about everything in general and nothing in particular. Because the mayor is an attractive, nationally-known figure with a real personality and happens to dress well ,and occasionally expresses himself in an original manner while conducting his affairs, the reformers are making him "the Patsy."

I have known Jimmie personally for more than twenty years. I think I am familiar with his virtues and his faults. He is a very human person and one of the most likeable men I have ever known. His great asset is his naturalness.

When seven million people voted for and elected him mayor of New York, they knew all about him and his personality and capabilities. Jimmie was never the "Stove Pipe Hat," "Holier Than Thou," "Baby Kissing" type of vote-getter. It is true he is a politician and has never denied it. His record speaks for itself.

He distinguished himself as the minority leader in the State Senate at Albany and is an able and resourceful executive. The mere fact that he does not ponder laboriously over problems with a wrinkled brow and a serious "pan" is taken by his political enemies as malfeasance in office.

I honestly believe Mayor Walker can accomplish more with his active brain and experience in one day in the City Hall than most of his predecessors could in a month.

The Plot

We have already heard rumblings from National Republican headquarters in Washington, Senator Jones of Washington having issued a statement, through the National Committee, calling the country's attention to the "mess" in New York which they, themselves, instigated in an attempt to make Charles Tuttle governor. That is where the plot was laid and the big idea back of it all is to keep the ball a-rolling until the Presidential election in 1932.

Senator Burton Wheeler of Montana, in reply to Senator Jones, reminded him of the most disgraceful period in our history when cabinet members of the United States in the tragic Harding administration made Jesse James look like an amateur. Senator Wheeler recalled that Senator Jones was a member of the invstigation committee at that time and never even as much as suggested anything was wrong.

There is so much bunk and political manipulation behind the Walker charges that anyone with the slightest idea of what is going on can't refrain from laughing at the political dog fight. The developments in New York have not, and will not, find Jimmie Walker responsible for certain conditions that exist.

I think of the two outstanding disclosures that are rotten and deserve all the condemnation and publicity that can be heaped upon them, Mayor Walker is not responsible for; namely: the vice investigation wherein stool pigeons in cooperation with a few crooked policemen framed and bribed women, and the looting of the Bank of the United States wherein 450,000 depositors lost millions of dollars.

I believe the New York Police Department is the finest in the world and that Police Commissioner Edward Mulrooney is an able, honest, efficient man and a fine executive. I have known him for many years.

Stool Pigeons

The system of using stool pigeons in vice cases has been in vogue in the Police Department since the law was passed—and long before Mulrooney took office. With 18,000 men in his department spread over a large area to police more than seven millions of people, he has done a fine job.

The Rat Policemen who abused their oath and his confidence should be dealt with severely and to the full extent of the law—and the sooner the better.

A number of people are absolutely sincere in their efforts to blame the mayor for certain conditions, but I wish to make the point that they are being misled and their confidence abused by smart politicians.

I believe Jimmie Walker will meet the charges courageously and fearlessly on his return to the city and I am of the opinion he will be able to answer his accusers with candor, frankness and intelligence.

I think when the smoked-up hysteria settles, the political significance will dominate and the several millions of people who re-elected the mayor will find him honest, capable and efficient.

I am one of those who subscribe to the belief that a human being has a right to be himself. If that is a fault then Mayor Walker is wrong.

He was elected for what he is—an attractive, brilliant, charming politician of experience and ability and an ideal executive for the most attractive, fascinating and wonderful city in the world—New York.

THEATRE PICKPOCKET

Squad of Detectives Trail and Land George Tripey at Beacon

Detectives Lawrence Walsh and John Wick of the Pickpocket Squad, assigned to the Broadway film houses, are cleaning the theatres of alleged purse stealers.

Walsh and Wick covered George Tripey, 40, house painter, of 153 West 100th street, in the Beacon theatre, Broadway and 74th street.

When Tripey reached the Beacon, the sleuths said, he raised the seat adjacent to the one occupied by Mrs. Maude King, 500 West 89th street. Mrs. King had rested her purse on the seat.

Tripey raised the seat with his foot and the purse fell to the floor. Tripey then seized the bag and quit the theatre, followed by the sleuths. They arrested him outside.

Tripey, the detectives assert, was arrested in the Strand theatre in 1927 for a similar offense and received a suspended sentence.

Magistrate Dreyer in West Side Court held the defendant without bail for trial in Special Sessions.

BALTIMORE RECORD

Baltimore, April 14.

"Broomsticks, Amen," sex doctor play by Elmer Greensfelder, local playwright, concluded longest non-musical amateur engagement on record at Play Arts theatre here last week. Play optioned by Herman Gantvoort for Broadway production.

Stew Stuff

An embarrassing ether mishap Sunday night forced WMCA, New York, to apologize through an announcer for the actions of a Hoboken night club guest.

Following its broadcast of the Jimmy Walker dinner, the New York indie station switched to the Heidelberg cafe in Hoboken. During a dance one of the hoofing stews dashed up to the mike and delivered a few profane words.

He said plenty before the power could be shut off. When the broadcast was resumed a few minutes later an apology was given. What happened to the cusser didn't come over the radio.

Another $80,000 Tenant For B'way-45th Corner As Publicity Center

Walter Reade lost the cigaret company for a tenant in the Broadway and 45th street corner of the Astor theatre building, but he won't lose a day in installing a new tenant at the same annual rental, $80,000.

The National Orange Dairy Company of Syracuse, N. Y. has taken up the lease from Reade. It moves in July 1, the day after the cigarets move out.

The orange firm like the cigaret company will use the circular window store wholly for publicity demonstrations. The cigaret people let their lease run out, owing to concentrated radio advertising.

Loaded Gun Brings Pair's Arrest in Uptown Apt.

A woman's phone call to detectives Tom Brady and Theodore Beckler of the West 100th street station resulted in the arrest of an 18-year-old hostess and her boy friend in an apartment at 34 West 92d street. The pair were charged with violating the Sullivan law. Sleuths found a fully loaded automatic in a closet in their room.

They gave their names as Elizabeth Medorost, hostess at the Miami Ballroom, 1531 Broadway, and living at 503 West 150th street, and Joseph Stepka, 26, newsdealer, of 612 West 184th street. They pleaded not guilty and were held in $1,000 bail for trial in the Court of Special Sessions.

The message from the anonymous caller stated several men and one woman were counting a large sum of money in the room where the arrest took place. When Brady and Beckler arrived the occupants had gone.

The cops searched the room and found the cannon. When the defendants returned they were arrested.

Promoter Puts L. A. on Cut-Rate Basis; $40 Worth of Miscellaneous for $1

Hollywood, April 14.

Cut-rate and 2-for-1 tickets, formerly a matter of expense to distribute, have been turned into merchandise by promoter who has gone into wholesale grouping of amusements and high-pressure sales campaigns.

Merchants' Co-operative Co., with offices downtown, has talked 30 amusement spots, mainly on Venice Pier, into participating in a cut-rate book and say they are going to sell 400,000 copies at $1 per, utilizing 55 local Owl Drug stores and the hundreds of unemployed women who go off apples next week and onto the books.

Up to now cut-raters have figured distribution as part of the nut of getting their tickets out, but the new firm, with D. K. Cox as sales manager, is advertising $40 worth of amusements for one buck.

Catch is that aside from three free dances at Venice Ballroom, there's a gag stipulation with every ticket.

Ranging from 2-for-1 at the Glass Blowers' Exhibit to $1 and a ticket in the hand for a $2 mitt reading by Madame Azora, the book includes carrying an extra passenger free on a plane flight and a fishing barge, first of six swimming lessons gratis and the right to bring in a neighbor without cost to view the Un-Named, billed as a "human exhibit."

Rialto, downtown grind, goes 2 for 1 on admissions—after 6 p.m. Monday nights only, and there are four free whirls at Rainbow Gardens, creep-and- crawl palace on the same dead night.

Oranges Succumb

Eatables come in for their share, with eight free gulps at an orange mill with a like number of paid cups, first time the squeezers slashed their dime top.

Sea Elephants, Fun House, Bottle and Balloon Games, rides, games, monkey and alligator farms, lung tester, and ice rink all take a half cut for two admissions with the coupons. One plunge does the same, but the Venice dip and dive parlor, only knocks off a dime on a four-bit gate fee.

Cox sells his tickets in blocks to churches, vet organizations and other outfits at varying wholesale prices.

Owl Drug Co. pays 40½ cents and retails at a buck while the unemployed get it for 15 cents and will try to get rid of them at 50 cents, continuing at that price unless squawks come from the drug stores. May company, department store, also carries the cut-rate tabs.

Also working it from the premium angle, eateries, garages and groceries are giving one book with $5 purchases.

Company uses air plugs over KMTR and garners about 25 daily attracted by that $40 for $1 daily.

WET MOP AS REPLY

Bandit Picked Wrong Spot—Porter Mopped Up Double

"I don't need a gun. Give me a good, stout, wet mop, and I will handle any bandit," said William Grouff, porter in the Pickwick restaurant at 3185 Broadway, to Magistrate August Dreyer in West Side Court when appearing against Matthew Conway, 22, of 1725 Amsterdam avenue.

Conway was slightly intoxicated when he entered the Pickwick. Grouff was busy mopping. Conway demanded the contents of the till. Grouff stated he didn't know how to open the till. Conway pointed the gun at Grouff.

This was too much for Grouff. He swung the mop around Conway's neck and the latter found himself entangled in the wet mop. Grouff then set up a yell for a bluecoat.

Traffic Patrolman John Grady was passing. He entered and found Conway removing the wet strands of the mop from his neck. The gun was alongside of him. Grady took Conway away and Grouff resumed his job of mopping. Conway was held for the action of the Grand Jury in heavy bail.

3 1st Class Alibis on Sid Franklin's Absent Brooklyn Bull Talk

Sidney Franklin, local bullfighter was scheduled to speak at the Academy in Brooklyn Wednesday evening (8) under the auspices of the Pond Lecture Bureau. But the bullfighter didn't show up.

Franklin declared he was unable to orate because an old wound caused by a Mexican bull prevented him from donning the right uniform for the lecture platform.

Mrs. Belle Eddy Storrs, of the Brooklyn Humanitarian Society, claimed credit for stopping the lecture on bullfighting.

Adrian Van Sinderen, president of the board of the Academy, had another explanation. "No audience," he said.

Three Girls' $15,000 Suit For Nude Photo Display

Minneapolis, April 14.

Charging they had been induced into posing for nude "art photographs" on representation the pictures were to be used only for "instructing" art students and alleging the photos instead are being sold promiscuously and placed on public view, three young artists' models here are suing a local art supply house for $15,000 damages.

19 Days That Shook Cupid

Chicago's Theatrical Divorces Establish Speed Records

Chicago, April 14.

Many married couples are entered in an unofficial contest to see who can get married and divorced quickest. Some are planning to get divorced first and married afterwards in order to beat the price.

In this week's results, Joe Palmer, acrobat with the Sells-Floto circus, will finish out of the money. He married Annabelle Palmer on June 14, 1922, and waited more than two years before the pair separated on Aug. 12, 1924. He's suing for divorce now on charges of desertion.

In the speed contest, Leonard Jacobs, known professionally as Bobby Leonard, is doing somewhat better. He married his wife, Beatrice, Sept. 19, 1928, and they called it quits on Oct. 25, 1928, exactly 35 days later. Quick work, but the divorce judges have seen better. In this marital difficulty, also, the charges are listed under the easily substantiated label of desertion.

After much deliberation the divorce judges have finally picked Blanche Corthell, of burlesque, as the winner of this week's shortest marriage contest. Blanche and Cyrus Corthell walked down the aisle together in Pittsburgh on May 25, 1927, and on June 13 of the same year, after 19 days of bliss, he walked, alone. So states Leo Weisskopf, who is doing the legal honors in the three listed cases.

Stolen U. S. Autos Are Sold Above First Price When Reaching Europe

New automobile thieving reported in operation in the east is the stealing of new or recently purchased cars and shipping them to Europe for resale there at around 40% more than the original American new car price.

Shipments are reported made from isolated spots along the Atlantic coast, with tramp steamers doing the carting.

A slightly used car that cost $1,800 new in the U. S. is said to bring as high as $3,000 abroad.

Fines and Suspensions For Specs and Steerers

Cases of seven employees of ticket agencies arrested in February by the police were disposed of in Special Sessions. Four who pleaded guilty were fined $25 or five days in jail. They paid the fine.

Other defendants and the disposition of their cases were:

George Berg, 416 West 128th street, found not guilty of offering tickets for sale in front of the Globe theatre; George Smith, 247 West 50th street, acquitted; Henry Syone, 1225 Eastern parkway, Brooklyn, pleaded guilty to directing pedestrians to the Arrow Ticket office for seats to "Trader Horn," fined $25; Rudolph Bruns, 141 West 40th street, fined for selling seats in front of the Metropolitan opera house; Frank Jackson, 1878 7th avenue, given suspended sentence on his conviction of selling "Trader Horn" tickets; Joseph Cassar, 32 Bank street, pleaded guilty to offering seats to the Metropolitan, fined $25, and Thomas Miller, 138 West 39th street, for the same offense, fined $25.

Current fav phone steam-up gag among the boys is calling up an easy burner and asking him what he knows about the Vivian Gordon case.

RENO'S STRONG-ARM STUFF

New and Younger Vice Cops May Be More Efficient—Circus Example

It is almost certain nearly every member of the staffs of the various police inspectors will get the gate. This was announced by Commissioner Mulrooney during the week.

The upheaval came as a result of the ousting of some members of inspector staffs from the police force because of their refusal to disclose the source of their wealth. The trite excuse. "I refuse to answer on the grounds that it would tend to incriminate me" has been worn to a thin whisper.

Commissioner Mulrooney fired a few who maintained silence. One of these was tenor Andrew McLaughlin of Deputy Chief Inspector James S. Bolan's staff. McLaughlin had a yen for making sea voyages and was the life of the merrymakers.

Commissioner Mulrooney wants new blood. He wants young cops on the force less than five years to serve on the various inspectors staff.

Veteran members will tell you that it takes years to become a good vice cop or an expert member of an inspector's staff. The men on inspectors' staffs have become fixtures and too well known to the gang of Broadway.

At the Circus

The efficiency of young members of inspectors' staff was displayed during the week at Madison Square Garden. Other years during circus weeks at Madison Square Garden it was pathetic to see mothers and their children return to their various homes, many in the suburbs and Jersey, unable to buy tickets for the circus. "Sold out" was the sign hung out at the Garden. While the "spec" operated brazenly just outside demanding a large premium for tickets.

The spec or steerer not only operated brazenly but was unmolested. This year it has been quite different.

Inspector Bolan and Paddy McCormick have some new men. They were assigned to round up steerers and specs at the Garden. They corralled about 25. One was Joe Fogler erstwhile six-day bike rider. Fogler denied the charge to Magistrate August Dreyer. But the Court held him for trial in Special Sessions. Fogler put up cash bail of $50. The other steerers were also held.

FRENCH COPS SQUARE GIGS IN GEM THEFT

Paris, April 4.

French police vindicated the two Italian Montmartre "danseurs mondains" (gigolos) suspected of a $50,000 jewel and money robbery in the suburban villa belonging to Mrs. Georges Pentree, an American, said to be married to a New York engineer.

Mrs. Pentree and her niece, Miss Douglas, made the acquaintance of the young men in Montmartre. They invited the gigs several times to their villa. When the jewelry disappeared the gigs were naturally suspected, but gave satisfactory alibis.

WEEPING ADULTERER

6 Mos. for One Hotel Nite Spoils Malcolm Stone's Easy Going Routine

Greenfield, Mass., April 14.

Malcolm Stone, musician with the Carl Freed orchestra, playing at a local theatre, pleaded guilty Thursday (9) to a charge of adultery and wept when a sentence of six months was imposed.

Mrs. Meta Tybure, wife of Henry A. Tybure of New York City, was arrested with Stone at a local hotel. She was given a suspended sentence to the reformatory on condition of returning to husband and parents. Later, accompanied by her husband, she started for New York.

All or Nothing

It's a real sale or nothing with the concessionaires in Central Park.

A fellow wanted to buy a box of matches and proffered a penny.

"Nope," said the concessionaire, "the lowest price stuff we have is a nickel."

A good way to boost cigar sales.

COMMON RUMOR MADE OFFICIAL

Washington, April 14.

Of the 17 largest cities in this country, New York has the lowest percentage of native born residents. This is discloses by statistical data recently compiled by the Bureau of the Census.

On the other hand, this village, the nation's capital, has the highest percentage of native born residents of any of the 17, leading the list with a 54% of the total population, 650,000 pure Washingtonians.

It had generally been believed that Washington, like New York, was made up of people born outside its precincts. Another fallacy discovered by the Bureau of the Census was that all Washingtonians are not government workers. Only 30% of the working population in the District is on the U. S. bread line. The other 70% finds employment in local business institutions and in private enterprises.

The average of native born in each of America's 17 largest cities is struck at 35%.

GUN FROM FLOP PLAY MAYBE MURDER CLUE?

One of New York's current unsolved murders may be indirectly connected with the stage. Police are trying to solve the case on that theory. Near the victim a revolver was found. It was traced and found to have been sold to A. H. Woods.

The manager used 18 guns of that make in "A Farewell to Arms," the arms being purchased regularly. According to the police but unknown to the producer, one of the Colts was stolen. Although it may have been sold or lost, the cops are seeking the players in "Arms" in an effort to discover who took the gun from the property room of the National, New York, where the show played—and flopped.

HOME WRECKERS GET PROTECTION

Cameramen Poison — Nosey Reporters Aired — Team Work by Sluggers in America's Divorce Centre —Opposish, Little Rock

LAWYER-HOTEL RING

Reno, April 14.

Strong-arm methods are being used to keep Reno the divorce center of America. Plan has a lot of the earmarks of a racket, the difference being that the name of Reno as a publicityless split spot is being protected.

Whereas gangsters use the works on the opposition, here it's a case of slugging and intimidation against only one class—news photographers.

A camera now is almost as scarce as hen's molars. Newspaper boys in town know their onions in this respect, but the occasional visitor with a camera, or the freelance, is told pronto to lay off the society divorce picture stuff.

There have been several instances of night slugging where the boys have been a little too promiscuous with camera, in the hope of a check from the big cities for a shot of Mrs. Social while in town.

Under cover the strong-arm men are reported on the payroll of the lawyer-hotel ring which virtually controls this marriage-wrecking spot. Divorce is the principal business here and the rest of the town is dependent on the workings of the mill. Too much publicity would soon stop the patronage of spenders, and the slugging is just part of the protection scheme favored more or less by the whole city.

Cameramen Are Poison

Any news cameraman coming here finds the hotels are all full when he calls. Taking a camera into one of the gambling halls would be suicide if sneaking past the gate.

Intimidation angle has been gaining since Little Rock, Ark., became a contestant for the divorce thing. Very recently a writer for one of the national weeklies returned after writing some stuff that Reno didn't relish. He was met at the train by a delegation which told him it would be unhealthy to stay in town overnight. He believed them and got back on the train.

Strangers who look as if they have noses or cameras for news are kept away from the various dude ranches within 50 miles of here, which are becoming popular spots for the femmes while living out the necessary six-week residence time limit.

Reno court is also one of the few judiciary spots in the country where a camera is taboo.

Chicago's Gun Rep Losing Out With Conventions—Detroit Wins

Chicago, April 14.

From first place in 1927 among convention cities of the U. S., with 184 major conventions that year, Chicago has slipped yearly until it is now down near the bottom of the list. The 1930 total of major national conventions held here was 11. Thus far in 1931 there has been none, with none yet booked and no bright prospect in view excepting the coming World's Fair.

Chicago's precipitation as the convention center of the west is laid to the city's reputation as the gangster headquarters of America. The town is bad enough and exaggerations by other towns make it sound much worse. Conventionites looking for a good time are steering clear of this burg and its reported bullets. They say they don't care to make the return trip in a casket. All of that is rather magnified, but it has had its detrimental effect.

One of the chief squawks about the town's convention slide comes from the musicians. All large conventions use one or more bands. In 1927 all 184 major conventions staged here patronized the local musicians, as did the 11 last year. Intervening figures were 161 conventions in 1928 and 92 in 1929.

Better Booze

Detroit appears to have replaced Chicago in the convention respect. That town also has its gangsters but they seem less romantic and terrifying, hence are not so gener-

(Continued on page 61)

Jimmy Walker's Diplomatic Talk At Jewish Guild's Big Dinner

By JACK PULASKI

Jimmy Walker always has had a soft spot for the Jewish Theatrical Guild and its aims. After the demonstration at the capacity attended banquet tendered him by the Guild at the Hotel Commodore Sunday evening (12), Jimmy had all the reason to have even more kindly regard toward the organization. It was at a Guild dinner he was originally introduced as the next mayor of New York. That prediction was again sounded Sunday. The event itself was rated the most successful public dinner since the depression started.

Importance attended the function since it was accompanied by the mayor's first public utterance since his return from the California vacation and the filing of charges against him. Elaborate decorations dolled up the extended dias, peopled by more notables than ever before. A battery of picture lamps was trained on the speaker's table and three talking picture machines recorded much of the proceedings and the speeches, which were broadcast.

The mayor was brilliant, dominant, witty. He changed the pace of his address several times, humorous or vibrant, his words ringing out with the sincerity that is Jimmy Walker's. He had determined not to discuss his problem but he could not help touching upon it:

No Apology

"I come to you with no brief for myself, with no apology for my public life. I come to you asking for no quarter and without ill feeling for any individual. Perhaps I have shortcomings like other officials—but no selfish political ambition that would permit me to trample on any one in the hope of elevating myself."

"My only quarrel is with anyone who would detract from the record I have made as the mayor of this city. How I wear my clothes may not please some, but I'm up to date with my tailor. I may be too happy and that may make some people sad.

"I am sorry if I have disappointed any one. I would not discuss politics on this forum because I have not such bad manners. My complainants shall have the road to themselves until they have told it all. Until then the confidence you

(Continued on page 62)

Just a $100,000 Idea

An ambitious proposition is being entertained by the Friars, with the idea of tiding over the club during the depression. Scheme is to stage a beefsteak for 10,000 people in Madison Square Garden at $10 a head.

Promotion of the event and its publicizing would cover a two-month period. Feed would be topped off by a show along lines greater than ever attempeted by the club.

Just an idea at present, but it may go through.

LONDON ALMOST LIVEABLE NOW FOR TOURISTS

London, April 3.

Big change is coming over London, from the angle of the tourist.

Prices are coming down everywhere. Largely due to the industrial depression but partly due to the sudden realization by Londoners they have a decent sort of city; plenty of sights in the day but pretty boring at night.

Londoners are bellowing their own praises, and even writing slogans to advertise each other.

Hotels have been making sweeping reductions in prices. The Piccadilly, one of the leading hotels here, which charged a minimum of $6 for a room is now glad to get $4.

Clothing is now cheaper here than at any place on the European continent.

About the only spot affecting tourists where the prices still rule much too high is in apartment houses and service flats.

American tourists particularly find difficulty in getting food in this burg late at night. This is one of the spots where the new London shows little signs of improving.

Visitors have found Londoners more talkative lately, more interested in cashing in on the touring influx.

All London wants now is a decent climate, some worthwhile night spots, some places where they know how to make coffee, some architects who understand central heating in apartment flats, some traffic magnates who'll run the train services all night, some talker producers who can make talkers, and it will be quite tolerable to live in.

DISCS OF POPE'S TALK COPPED BY PROMOTER

Smart work by a promoter figures to net him a young fortune out of the Pope's recent, initial radio broadcast. It was an angle that the church apparently did not count on.

Harry Goldman went to Italy to be near the actual broadcast. With a disc recording device he caught the addresses from the Vatican. The discs were stamped out here and placed on sale at $1 each. On one side is the Pope's address in English, with the reverse carrying it in Latin.

It is understood that although the Vatican's permission was not obtained, the head of the Catholic Church is mentioned on the disc. One New York department store in said to have sold 8,000 discs to date.

Goldman is credited with promoting Neon lights, though severing his connection some time ago.

PARIS NITE GYPPING ABOUT ALL WASHED UP

Paris, April 3.

Night life in Montmartre is shot to pieces, with business about 20% of last year at this time. Only place doing usual business is El Garron, and, much later in the evening, the Music Box.

With the stock market crash came talk of bad business, but it wasn't immediately apparent. It is full on now.

Only hope for Montmartre for an immediate revival of night life is dependent on the draw of Zelli's, about to reopen for the season.

What mostly hurts Montmartre is its rep of wine only, though all places have long climbed down and are now serving all drinks, even if at fancy prices.

A considerable amount of Montmartre patronage has now migrated to Montparnasse, where the informal night clubs with but a piano only, or, at the most, a skeletonized orchestra, have dancing for the moderate price of a drink.

The Champs Elysees section has been benefited by the opening of numerous picture houses in that neighborhood and clever American exploitation is drawing at the Lido, though the place operates on a slim margin of profit.

CHATTER

Broadway

Jules Murry ill again.

Joe Fine back at Columbia Pictures.

Toscha Seidel's hobby is bacteriology.

Little Billy is back around the Friars.

Louis Safian, ex-legit producer, Coastward.

Will Osborne has his own publicity office.

Joe Brandt due in New York Tuesday (14).

Adele Vasa speaks and sings in five languages.

Frank Knight practices golf in his apartment.

Summer suits and pineapple vendors around.

Mary Lawlor doesn't want to marry an actor.

Harry Essex p. a.'ing Irene Bordoni's new one.

Carl Mathieu is limping. Argument with a taxi.

Fay Marbe wears one strapped mules about town.

Aaron Jones from Chi in for a day. Left Monday.

Broadway was crowded with children all last week.

Leo Cohen flew to Philly to see his girl, Maxine Lewis.

Max Kortlander, pres. of Q.R.S., back after flying visit west.

Lots of fun, they say, at I. M. Halperin's bachelor dinner.

A sign in front of the Friars advertising the Lamb's Gambol.

Smith and Dale buy their stage derbies second hand.

Charles C. Collins, legit manager, confined to home with lumbago.

Harold Spina and Little Jack Little sold a song to Irving Berlin.

Murray Feil told the boys all about Hollywood before going back.

Loring Smith telling of that little mix-up in St. Louis with Roy Sedley.

Will Oakland has taken over Hunter Island Inn, Pelham road house.

Furnishings of Alice Brady's 55th street house sold at auction.

Anthony Wons drinks a pint and a half of orange juice daily—to ward off colds.

Roy Firman has spread that two tramps gag all over the Paramount building.

Nick, who rules the Hunting Room at the Astor, became a grandpop last week.

CBS' international broadcast from London April 19 to commemorate Shakespeare.

Harry Reichenbach returned Monday to the Doctors' Hospital for observation.

Park Central Roof is scheduled to reopen April 27, with Felix Ferdinando and band.

Bob Ripley covering north Africa for "Believe It or Not" gags. "Doc" Kelton with him.

Mary Charles goes back around the block whenever a black cat crosses her path.

The Winchell is mulling over purchase of an $18,000 buggy, and still squawks at $3 ties.

Dave Warfield, greatly improved in health, enjoying last Friday's show at the Capitol.

Morton Downey has written another ditty. Barbara returned a couple of weeks ago.

Joe Gallagher, of Col, in Atlantic City with the wife to celebrate a wedding anniversary.

Jack Smart, of CBS, left his golf clubs in a train. The search went far, far into the night.

When Morton Downey is broadcasting others in the studio can't hear him three feet away.

Milt Feld makes more a dapper appearance than ever before, with the waistline down a little.

Mesir Morris, the 1929 "Miss Paramount," won the Palace-I. Miller candle burn guessing contest.

Stewart Beach, editor Theatre Magazine, resigned last week. Sylvia Golden, assistant, subbing.

Hoover's cabinet goes on the air starting April 25 and continuing weekly for 10 weeks, over CBS.

After a session abed, following his return from Florida, Joe Leblang is reported rapidly gaining.

Ted Husing and Les Quaily, the athlete, will team for presentation of spring and summer sports by air.

Freddie March and Florence Eldridge (Mrs. March) will join the Great Neck, L. I., faction this summer.

Iris Maey, of vaude, off the road this week to clean up the Long Island home and rest for the summer.

Jacques Renard, when 16, accompanied the late Anna Pavlowa on a South American tour as her violinist.

Eddie Nelson goes by boat to his California home in three weeks. Del Chain and Joe Verdi will be in the party.

Catch that Mose Gumble buying lunches for flappers in the best known places. And how the mugg likes it!

The Harlan Thompsons (Marion Spitzer) will be among the group migrating to Great Neck, L. I., for the summer.

One of the girls in Publix wants to trade jobs with someone on the west coast. Doesn't know how to go about it.

George Beuchler listens to music six nights a week as part of his job at WABC. On the seventh he goes to the Met.

Hiram Motherwell, editor of The Theatre Guild Magazine, in the New York hospital. Appendicitis and yanked in time.

Charlie Yates, younger of the Yates boys, went to Jewish hospital, Brooklyn, Monday (13) for an appendicitis operation.

One theatrical building with eleven floors only numbers nine. First two floors are taken by speaks and not recognized with figures.

Morris Sydell, part owner of the former Alamo, Harlem cabaret where Jimmy Durante got his start, recently died after a long illness.

Herb Marks, of E. B. Marks, will combine business with pleasure on a three months' trip to Europe. Mrs. Marks goes along. Sailing April 21.

Plaza Music Co., jobbers, is again trying the manufacture of radio sets. This time it's the Hamilton-Lloyd. Last effort, two years ago, flopped.

Kid Canfield, card manip in vaude, showed the boys at the M.P. Club the other day at luncheon how gamblers deal for best grosses—for themselves.

Don Ball told the Brown University Musical Club how it feels to be an announcer. Don headed the B.U.M.C. when he was a senior at Brown in 1927.

"The Shadow" appeared at WABC the other night for the first time without his habitual disguise of black hat, cloak and mask. Nobody recognized him anyway.

NBC and Pathe are throwing dinner for Floyd Gibbons at the St. Regis today (Wednesday) noon. All radio and film scriveners invited. Two firms will split the check.

Lyda Roberti ill and out of "You Said It" for a week. Her place taken by sister Manya, who is in the chorus of the show. Manya has the necessary or natural Polack accent.

Ethel Merman missed a Sunday evening's performance at the Casino in the Park, to see the Palace show. Casino nicked Eth $400 of her $1,000 weekly salary for the indifference.

Carole Lombard added the "e" to the end of her first name upon the advice of a fortune teller. Then her fortunes changed. She became William Powell's leading lady and Bill fell in love with her.

That Winslow-Crawford golf feud is now all square, Bobby having turned the pressure on Max last week. Neither would like their medal scores known. The battle is to be continued.

Moe Reingold, who talks the Coast film colony into purchasing rare gems, will be in town another couple of weeks. Will likely accompany the Warner throng westward when they start conventionward for Frisco.

Jimmy Durante's literary endeavors have been most notable for losses. Schnozzola purchased $200 worth of the first edition of his book for friends. Royalties to date, $134. The difference is $66 in the wrong direction.

The golf clubs are starting to throw open their courses. Long Island always gets a head start on Westchester, some of the L. I. links being played the year 'round. Westchester members ought to be in full cry by the end of the month.

Ottawa

M. W. Plunkett back in town after two years.

Joe Franklin bringing out a bottle bearing the date 1905, and some of the contents still left.

P. J. Nolan talks to lawyers about the strike of operators which has been running six weeks.

Bill Lane talks to a policeman and then starts to worry because the cop made a note of it.

A. H. Coplan had to buy off the tenants on the property where the new Rideau theatre is to be built.

Hon. E. A. Dunlop puts through a film quota law in Ontario just to show Col. Cooper that it can be done.

Frank Badgley threw out his chest when his Government film bureau rushed a topical talker through in four hours.

Reported N. L. Nathanson all set to start a new Canadian circuit after the decision of the Federal film probe is announced.

Earl and Countess of Bessborough take over the Vice-Regal post and announce to the world that their special hobby is amateur theatricals.

Paris

Florelle in films.

Louis Jouvet back.

Elsie Ferguson back.

Damia on stage again.

Where is Nan Britton?

Gemier in from Berlin.

Claire Luce at the Lido.

Benjamin Miggins here.

Ice skating going strong.

De Palucca dancing here.

Albert Lambert to Rouen.

Louis Bromfields go ritzy.

Elliott Paul finishing novel.

Edmonde Guy dancing again.

Chauncey Olcotts off to Italy.

Alice Roberte leaving screen.

Jean de Limur going society.

Marcel Achard to New York.

Meg Lemonnier making films.

Colleen Moore changed mind.

Tony d'Algy in pictures here.

Ishbel Ibsen going to Norway.

Marion Harris passing through.

Jacqueline Logan coming over.

Midget golf has gone tearoom.

W. Thiele staying on to direct.

Pierre Geoffroy caster for Osso.

Winchell Smith off to America.

Jed Kiley explaining Hollywood.

Andre Lefaur doubling in films.

Reinhold Schunzel back to Berlin.

Eddie Glick of Hollywood in town.

John Kelly not looking for work.

Clifford W. Smith giving dinners.

Only three legits without cutrates.

Edward de Merz sold Ange Bleu.

Elsa Maxwell's backgammon parties.

Sylvia Lyon not doing publicity now.

Marguerite Moreno works all the time.

Karl Grun megging for French films.

Edward Scott Beck back to Chicago.

Suzy Vernon burned at press reports.

Elsie de Wolfe again in social swing.

Marie Glory resembles Laura La Plante.

Gilbert White talking to Roland Brown.

Allan Durant owns a night club in Berlin.

A. Galitzend a taxi driver of prominence.

"Amphitryon 38" being given in Prague.

Charlie Garfield of Beverly Hills at bars.

Eunice Norten a rising American pianist.

Rip calls annual satire "Viscosa and Co."

"On the Spot" called "Chicago" in Sweden.

Jean Worms filming at Paramount.

Kendall K. Kay, p. a. for Paramount.

"La Vie Parisienne" a hit at the Mogador.

Yvette Guilbert singing in Montparnasse.

Syd Horner doing minstrel show for Vienna.

Ketty Pierson to Stockholm for more films.

Mme. Leon Rothier in town for six months.

Hank Arnold at the Lido with Roy Weeks.

Henri Jeanson petered out in latest revue.

Suzy Pierson awarded a style prize in Nice.

Lester Cuddihy, of Literary Digest, in town.

Maurice Tourneur back to underworld stories.

Fifty more unemployed newspaper men in town.

S. K. Swift of N. Y. Times looking for copy.

Tata Nacho, Mex. composer, playing at parties.

Eighty scenes in this season's Folies Bergere.

Victor Seastrom directing and acting in Berlin.

Hats further back on the head and longer veils.

Pirandello happy Metro paid $40,000 for "Desire."

Paris interested in Chanel's Hollywood reception.

10% of bar personnel can be foreign; rest native.

Gene MacGowan cafeing with Dick Halliburton.

Jim Gerald is the Charley Ruggles of French screen.

H. W. L. Dana spending four months in Russia.

Young Capellani did the French prolog for "Rango."

Maria Corda may do some films here if ex-hubby agrees.

Jean de Limur thinks he's Hollywood-bound in a month.

334 French writers have Paris streets named after them.

Henry Garat waited two years for break in local studios.

Carroll McComas off to Riviera, then far east to Hollywood.

Irving Schwerke at Vieux Colombier with Christine Diemer.

Basil Woon showed Roland Brown where Paris takes its lid off.

Monseigneur still most exclusive night club. Casanova reopened.

Jeanne Helbling's Hollywood fashion pictures frontpaged here.

Mrs. Harold Scarborough does London social notes for local Herald.

"Donna Clara" in Jolson show debuted in Josephine Baker Paris revue.

Mary Garden talks plenty about Chi opera not renewing her contract.

Mrs. Jesse Lasky exhibiting 49 of her paintings at the Knoedler Galleries.

Helen Perfriere quit Comedie Francaise because salary of $40 a month.

Somebody pulled a brodie trying to overpublicize Jeanette MacDonald.

Gigolos got away with a million francs of jewelry from American dowager.

Pat Fitzpatrick first to play "By special permission of the copyright owners, 'I Love You'" at the Dingo.

Lois Jaques, once fiancee of Clarence Brown, looking at film with Mona Maris, present fav of the megger.

Mexico City

By Doug Grahame

Charles Chase, screen comedian, came here from Hollywood for a week's vacation. He got a lot of favorable publicity, though he did tell the dramatic editor of one of the leading dailies to call later, as he was tired.

Will Rogers flew into town, wisecracked with the foreign correspondents, said Mexico is the best country in Latin America and flew down to Nicaragua to see what he can do about cheering up that stricken land.

Foreign and Mexican amusement enterprises operating in Mexico City have been advised by the civic department of diversions that one of its regulations provide that all such enterprises must exhibit a Mexican work at least once a month. Department cautions rather than warns this rule will hereafter be enforced in the cases of amusement companies playing runs here.

As an experiment to determine whether or not it is possible to please everybody, Manager Jose Meza of the Imperial, largest 2d run, staged a double header with "The Big House," and its Spanish version, "El Presidio." Spanish version was exhibited first, followed immediately by the English. Result was pleasing those who clamor for all-Spanish talkers and the considerable number here who understand and like English. Many natives saw both pictures, explaining they got something out of each —American slang out of the English version and Hollywood's idea of handling U. S. argot in Spanish, from Latin version.

Montreal

B. M. Garfield oke after flu.

Tourists flocking in since Easter.

P. Labelle to Le Canada to cover City Hall.

Six-day bicyclists back again Sunday (19).

Armand Meerte finds spot at Matou Botte cabaret.

Evan Morton swapping afternoon for morning paper.

Press Club, mecca for dries after 11, closing end of April.

Yearly moving trek, 50,000 families, started and will hit b. o.

L. S. Shapiro reporting hockey series in sport shirt. Ice only cold spot at Forum.

Dorothy Manners, Press Club hoofer, singing her own song at service club on the side.

Mrs. Pim, bridge expert at Palace, latest excuse for ladies lunching downtown and being late for dinner.

Prehistoric image dug up here last week thought to be sculpture of George Rotsky, missing from office in Palace. Mislaid but later found.

Consolidated Theatres taking over Empire (first run), Princess and Imperial (nabes) in Quebec City. Operate two first runs and seven nabes in Montreal.

Montreal Symphony Orchestra season ended. Musicians built up attendances to net $14 per week per player to organization. May not repeat concerts next season.

Dr. Lapierre promised $25,000 annual grant from provincial government for upkeep projected National Conservatory of Music here. No concert hall so far in this city.

Feature picture canned at Loew's Saturday morning (11) to let kids in to see "Sunshine Sammy," headlining vaude bill. Idea Mori Krushen's, who is boosting vaude at the house.

Berlin

By Max Magnus

Alexander Gray here.

Betty Stern gave a big tea.

Sam Spiegel back from Rome.

Erwin Piscator going to Moscow.

Milton Diamond off to New York.

Ufa Palast, new, opened in Danzig.

Kurt Gerron will make shorts for Ufa.

Big fire at Zeiss-Ikon plant in Zehlendorf.

Heinrich George came in from Hollywood.

Oscar von Miller will see the Pope and Mussolini.

Leontine Sagan will stage "Rat Trap," by Winslow.

Hans Schomburg preparing a new expedition for Africa.

Friedrich Zelnik and Joe Dunning co-operating on a production.

Tobis preparing international production of Dumas' "Die Kameliendame."

Hans Breitenstraetter is manager of new European boxing champ, Pistulla.

Olga Tschechova could not go to Budapest. Her guest play prohibited there.

Herbert Dassel, drawer of Publicity Studio No. 5, married Erika Helmke, actress.

Fritz Lang inhibted a song at premiere directed against his wife, Thea von Harbou.

Karl Valentine has established his own small theatre in Munich for his own new plays.

Liebich theatre, Breslau, in financial difficulties. The management Sagasser has collapsed.

Max Reinhardt discovered a new star, Zarah Leander, actress, at Stockholm Vasatheater.

George Piek, husband of once famous picture actress, Olga Desmond, tried to commit suicide.

Fritz Wendhausen, successor of Lupu Pick, former chairman of German association of directors.

Erich Wolfgang von Schipinsky, released from prison in Hanover, will appear in the Alt Bayern, cabaret.

Decided by the Prussian Diet to close the Kroll Oper at the end of this season. It may continue on a private basis.

"Lissa Harts Entscheidung," last play written by Hermann Sudermann before his death, now offered to the Berlin stages.

Wilhelm Glueckstadt, former manager of Danish film company, Denmark, arrested in Berlin on charge of embezzlement. Returned to Denmark.

Lothar Schmidt, 67, author, died after an operation. His first comedy, "Die Leibalte," was a great success. Many of his plays were very successful in England and America.

Loop

Leon Navarro back in vaude.

Sam Roberts is an apple fiend.

Steve Trumbull is building a boat.

Morris Silver finally got back from N. Y.

Meyer Marks in town to visit his family.

Ben Bernie back from a short stay at French Lick.

Richie Craig soup-and-fished for "Elizabeth the Queen."

Real name of Dorothy Davis, over WENR, is Helen Conroy.

Tom Mix attended premiere of European Olympia Circus.

Charlie Hogan now carrying spare buttons for emergency situations.

Dick Voynow treasuring the last recording of Knute Rockne's voice.

Al Blasko, formerly with Essaness, now handling publicity for the Castle.

George Wood getting ready to move across the street to the Publix office.

Bill Jacobs and sister, Sadie, can spend hours looking for bigger and better words.

Nate Wolf is becoming an exhibitor leader, heading the new Allied grievance chair.

Henri Gendron getting ready to move his band over to the new Oriental Gardens.

Dr. Max Thorek grabbed a photography prize for his camera shot of a fellow medico.

Art Frasik, Palace pit maestro, providing dance music for Palace ushers' supper dance.

With the assistant home, sickness, Edna Pfister doing all the work in the Film Board office.

Joe Hartman will probably join his former boss, Henri Ellman, who's now buying head for Allied.

Claiborne Bryson, unknown, copped a commercial account for Columbia. He will help glorify Olson rugs.

Morris Silver brought green draperies all the way from New York for Nan Elliott's sanctum in the Morris office.

Frank Bering, the immaculate, had his embarrassing moment when he walked into his College Inn minus the cravat.

Bobbie Meeker succeeds Ben Bernie at the College Inn, but not until May 28. Bernie will fade after one last super-theatrical nite.

J. C. Stein has permanently signed off air travel, following the Rockne tragedy. Stein formerly used planes constantly. He's insured for $1,000,000.

CHATTER

London

Rich Hayes fully recovered.

Francis Mangan's name in lights.

Jane Sels recovering from malady.

Eric Barker with auto and chauffeur.

Jane Welsh has role in a Wembley talker.

Dirt track racing opened. Big crowds.

Much talk here of America's yellow press.

Mark Anthony back from Paris, preferring London.

Madeleine Carroll starring in next Miles Mander film.

Betty Nuthall, English girl tennis ace, losing matches.

Parnell and Zeitlin not exactly in love with producing.

Philip Page witty about Shakespeare, the playwright.

Genaro's spreading. Just purchased Mecca restaurant.

J. C. Thorpe may go to Hollywood for British International.

Jessie Matthews in "Pygmalion" outburst against Americans.

Violet Hopson, once big screen fav, contemplates a comeback.

Gene Gerrard satisfied to forsake West End legit for talker studios.

Wilfred and Billy Shine, father and son, teamed for mike purposes.

H. V. Morton may take readers over from the Express to the Herald.

Frank Stanmore, old timer, is heavier and more prosperous than ever.

Chester Morris meeting the boys at a press lunch. Voted decent sort.

Carl Harbord got a big talker part as result of "Tell England" criticisms.

Leslie Howard Gordon didn't get such raves from his first directorial effort.

Easiest thing to buy in this town is one of those illegal sweepstake tickets.

Happy Hunter handling talker mike after long absence in the States.

Wallace Parnell and Ralph Reader now jointly running production school.

Dora Maugham has cabled her friends she's sailing from New York June 14.

Dorothy Bartlam has written advertising matter for her next book before writing the book.

Current racket among indie space hounds is to act as personal agents to dames who sign for space.

Paramount slaughtering opposition in Finsbury Park district with two features, acts and presentation.

Mark Hambourg says no pianist should ever write. What he didn't say was that some should never play.

It used to be flowers over the footlights, but Toots Pounds at Palladium was handed a pekinese. Her own?

Cochran intends acknowledging congratulatory telegrams on his Pavilion revue with black-bordered cards.

Brooklyn

By Jo Ranson

Eva Tanguay is back.

Gilda Gray returns this week.

Maurice Bergman, p.a., lost his mustache.

Billy Arnold staging revue at the Rockwell Terrace.

Marilyn Miller and Oscar Straus in on the Bremen.

Leo J. Margolin is p.a. for the Rockaways this summer.

Louis Graveure, American tenor, also back and still a tenor.

Edna Ferber and mother stopped at the Half Moon last week.

Jones Beach will have a new pool and golf course this season.

The Stillwell mansion in Gravesend under auction yesterday.

Henri Bernstein and Arthur Pollock conferring about "Melo."

Two embalmed whales only new features at Coney this sesaon.

Otto Kahn racing to Brooklyn to board the Bremen Europeward.

Alice Cogan, star sobbie on the "Times," had her pic in the paper.

Ogden Nash has a foreword in Rian James' new book about New York.

Morton Savell, magazine editor of the "Eagle," has his yacht at Port Washington.

Sam Gumpertz, Coney's baron, and John Ringling back this month from Sarasota.

Sam Gordon, Chicago outdoor showman, now in Coney with the "Unborn" shows.

Giulio Gatti-Casazza will bring his Met Opera Company singers here again next season.

Peggy Burton, English playwright, also sailed for England, as did Serge Rachmaninoff, pianist.

Sydney Franklin, local bullfighter, did not speak at the Academy, claiming an old wound affected his health. Real reason, societies objected.

Personal columns in the local dailies carrying ad from a lady who has just returned from Reno. Says she will gladly explain to anyone the new Nevada divorce laws.

Westchester

By Francis Kenny

County-wide bridge tourney in progress.

Rehearsals in progress throughout county for annual music festival May 14-15.

Sol Levoy out as manager of the RKO, White Plains. Slated for manager of WCOH, Yonkers.

Easter vacation business took care of a lot of the boys who had headaches during Holy Week.

Playland, Westchester's beach resort at Rye, opens May 1. Frank Darling continues as director.

Louise Gifford now conducting "creative dancing classes" at County Center, White Plains, on Fridays.

Loew's, Mount Vernon, has been denied a permit to hold a block party for its annual anniversary.

RKO reported negotiating for purchase of uncompleted Arcade building, Mount Vernon, for vaudfilm house.

Westchester Negro Choral Union with 700 singers will give a Spring Song Jubilee at County Center tomorrow night (16).

Lee Elmore is the director of the company which opened a 10 weeks' stock season in Westchester theatre, Mt. Vernon, this week.

Bill McBride, recently elected mayor of Pelham Heights, inducted into office the other night. There was a session of oratory.

Gretna Green, roadhouse near White Plains, where Bob Mason, speak owner, was murdered a month ago, has been closed on order of D. A. Frank H. Coyne.

Alonzo P. Cooper out as White Plains Commissioner of Public Safety after six years in office. Charged he failed to act against speaks and roadhouses.

Nothing further about the shooting of Bob Mason in Gretna Green roadhouse at North White Plains more than a month ago. D. A. panned by county papers for lack of action.

Margaret Matzenauer, contralto; Paderewski, pianist; John Charles Thomas, baritone, and Albert Stoessel, conductor, at Westchester Music Festival to be held at County Center, White Plains, next month.

Channing Pollock and associates interested in pushing restoration of St. Paul's P. E Church, historic Mount Vernon edifice of which Rev. Dr. Weigle, Episcopal actors' chaplain, is rector. Campaign for funds may seek $350,000.

Raymond C. Brown has been taken from the Tarrytown hospital to his home in Brooklyn. He drove the auto that hit a tree in Tarrytown March 19 and killed his companion, Jeanne Grandson, night club hostess. Beth Brown's legs and one arm were broken.

Big advance sale for charity concert of Westchester Masons April 15 at White Plains. Nina Morgana, of the Metropolitan, and the New York Philharmonic Orchestra are scheduled to appear. Hans Lange will conduct. All tickets at $1. County Center will hold about 4,000 comfortably.

"Believe It or Not" Bob Ripley has made a motion through counsel to have a $10,000 accident case put back on the Supreme Court calendar at White Plains. Action was stricken off when the plaintiff failed to answer when the case was called in February. Rip was hurt in a taxi accident last August.

Marion Horbel, ticket seller at RKO Proctor's, Yonkers, did some sleuthing that resulted in uncovering a band of Portuguese shovers who have been flooding Westchester with phoney $5, $10 and $20 bills. Making up her cash she discovered a bad $10. She opined she could pick out the guy who gave her the bad dough, so the police were called and she pointed him out.

Toronto

By Gordon Sinclaire

Aileen Stanley in town.

Sybil Gordon singing at the Arcadian Court.

Pedestrian traffic laws to be strictly enforced here.

Mona Bates conducting a 10-piano ensemble at Eaton Hall this week.

McGillivray (Landscape) Knowles, 69, marries Lila Taylor, his former ward.

Charlie Ayres sells "Turf-Oddities," cartoon column, to King Features.

The torso-tossing Leila Bederkhan hates Toronto Sundays and sails for Paris next week.

P. Broadbent promoting Edith McColl, former stenog, who will essay another of those transatlantic flights in July.

Randolph Hartley, agent here for the Theatre Guild, Maurice Colborne and the Stratford-on-Avon Players, died of throat cancer.

Douglas (Step by Step) Stanbury, one time kid prodigy in the old Regent theatre days, spending the week with his people here.

Frank Nelson, former sports ed of Toronto "Globe," and now judge of the Canadian Racing Ass'n, off for Bermuda after marrying Mary Pigott.

The Mr. Beechnut who hands out so many twenties is Andy Passmore, former "Telegram" scribe, who cracked four of his city ed's ribs when fired.

Cleveland

By Glenn C. Pullen

Lotus Gardens to run pictures during dance intermissions.

Harry Frankel leaving WTAM as songster to join WJR-WWJ, Detroit.

Harry Schwartz, Cleveland human beanpole, signed by Olsen and Johnson.

Charles Lyon, radio announcer, promoted to the Chicago NBC studios.

Sidney Raymond, Plaza Club m. c., to turn vaudevillian this fall. Publix unit.

Sam Bradley directing production of "Only Girl" for K. of C. in Canton this week.

Francis X. Bushman and Eva Tanguay booked by Vic Leval for his nite spot.

Francis Gere, new district manager for Warners, once was a pro roller skater.

Money so tight that even town's one burlesque emporium has lost its stagedoor johns.

Eva Henderson, local actress, going film with her uncle in Hollywood, Alan Forrest.

Lloyd Baker, trumpeter at New China, carries his owns rolls when going to coffee shops.

Gene and Glenn, local radio favs, booked for Palace April 25. Broke records there last year.

Town's most ritzy club, Excelsior, to fold April 25 with farewell show. Lodge building bought by university.

Phil Selznick off to New York to get extra Cuban band for Club Madrid. Parisian atmosphere his latest gag.

Evelyn Farney, 15-year-old local hoofer, caught the eye of Benny Davis and won a three-year contract.

Earl Cheetham, tuba tooter in Manny Landers' band, now the father of a daughter named Marlene.

Lillian Smith, Loew secretary, to marry Sanford Farkas, former State manager but now in Boston oil biz. June.

Florindo Luccioni, opera patron, back at his restaurant after five months in hoosegaw for liquor violation.

Rosa Bink, pianist in Bobby Grice's girls' band at Red Lantern, goes in George White's next Broadway try.

Claude Thompson, local radio singer, married to Charlotte Russell, who used to be one of his mash admirers.

Bob Robertson, famous cornetist in beer garden days, has reassembled his old time brass band for baseball concerts.

Frederic McConnell, Play House director, to teach general course on the theatre at Western Reserve University this summer.

Hamilton's Little Village and Colonial Inn, both spots known for their atmosphere, have gone into voluntary bankruptcy.

Cleveland Heights, suburb, refuses to lift ban on Sunday films in spite of bill now before Ohio legislature to legalize Sunday shows.

Max Eisenstatt, little theatre scenic director, returned from tour in Russia. Says things so bad there he had to sleep in a bathtub.

Robert McLaughlin opening summer stock at Hanna with "Bad Girl." Installing voting machine for customers to decide season's shows.

Harry Shaw, rotund State manager, took country ride with Mac Moloney, Loew city manager, and had to push car a mile. It broke down.

Gateano Messina, known in local nite life for 53 years as "Hot Tamale Joe," has sold his last tamale. Former circus musician, he died of brain hemorrhage while passing newspaper row.

Trade school offers course in film projection but doesn't guarantee jobs. Some 33 union operators are looking for jobs, which leaves beginners holding the bag. School was stench bombed last week by unknown parties.

Lou Fink, burlesque rassler at Cocoanut Grove, got turned down when he offered to do his stuff for local grunt-and-push show. Promoter told him rasslers had their own style of comedy and wouldn't stand for any competish.

Two items of gossip printed by local chatterer, one concerning an anonymous theatre manager due for transfer for overballyhooing himself, and the other a class speak opened by an anonymous nitery owner, resulted in three worried managers calling up to deny and two nitery owners so burned up they wanted to give the snoopy chatterer the works.

Philadelphia

By Arthur B. Waters

Indoor golf courses in downtown section dying. Several closed.

Flo Ziegfeld over Friday to see debut of his daughter, Patricia, in "The Truth Game."

Burton Holmes' last lecture at the Academy of Music this week. Usual good business at all performances.

Shakeups in the staffs of all local papers have the press boys worried. Several dailies lopped as many as 20 men, with more in sight.

Funeral services of Fred G. Nixon-Nirdlinger very quiet as result of the wishes of the family, but photographers managed to get on the inside.

Joe Shea, of Fox, over Saturday. Spoke over the air from Mayor's reception room, stunt being arranged by Tommy Labrum of local Erlanger office.

Lawrence Shubert Lawrence doing concert performance by Viola Tree and Ethel Borden of "Truth Game" Tuesday matinee of next week on his own.

Despite generally bad business conditions, Philly looks primed to turn out heavily for ball clubs. Even the Phillies, much razzed tail-ender of last season, expects a sell-out for opening.

Local legit press offices half deserted these days because of scarcity of shows. Joseph R. Williams, with Guild's last play, and Jim Peede, "Death Takes a Holiday," only ones in town this week.

Several producers, including Zieggy, spotted at performances of "East Lynne Gone West," Mask and Wig's latest show at the Garrick. Novelties in production and clever dance routines interested the professionals.

Special Sunday night private showing of "Skippy" at Keith's brought forth all editorial heads of local papers as well as usual Philly first nighters. Town is so dead Sunday that there is a rush to attend anything like this.

Leopold Stokowski most publicized man in Philly right now. Led orchestra for "Wozzeck," German ultra-arty opera, and then conducted for "Oedipus Rex" and bizarre mechanical ballet. Highbrows went haywire over both and Stoky got lion's share of the attention.

Jacob Ginsburg, Jr., reported making some profit with his venture at the Lyric. Melodrama revivals weren't so well received, but "Front Page" was liked and escaped the red in its first week. "Oh Promise Me" next, with Ginsburg also becoming a full fledged producer by sending both on tour.

Newark

By C. R. Austin

Manager Burkes of the Terminal took a few days off last week for tonsilitis at home.

Proctor's is putting on the ritz with new artists doing the lobby display and a new marquee ordered.

It transpires that one of the recent m.c.'s at the Branford left for refusing to cut dirty gags which were bringing in protests.

All Warner theatres have banners out celebrating the advent of Harry Kalmine's daughter, Joan. Harry is doing as well as can be expected.

Collections for the NVA were very good over here. In one house the first day the manager found that the collections nearly equaled the gross.

Only line visible last Saturday was at a hat store, where all lids were on sale at 95c. The boys gave the girls some pointers on conduct at sales.

The Capitol won't reopen until August. Theatre wasn't damaged by the recent fire, but the lobby was. To reconstruct the Capitol building the lobby must be rebuilt.

Although generally supposed that Publix units go out at the Branford this spring it was discovered that the contract runs until late next fall. Harry Kalmine has sent for a few cartons of headache powders.

"Mr. Lemon of Orange" seems a harmless enough title, but it doesn't strike some of the residents of the Oranges that way. They are putting up a howl. Not wishing to add any fuel, the Terminal called off an advertising ampaign made for the protesting cities.

The Mosque is being kept open after all. When it was found that the Capitol could not open WB decided to use the Mosque with double features, not all first runs. Prices are down to 25c. mats and 40c. nites with Sat. and Sun. up a dime. Kids in at 10c. and 20c. No orch. They wanted to use the Rialto, and had it announced, but the union insisted on a 10-piece orchestra and all was off.

Hollywood

Mary Scully has given up agenting

Chester Dudley lost four wisdom teeth.

Bert Roach going in for sweat shirts.

Dorothy McNulty and Equity have made up.

Downtown cafe sells individual cigarets at a cent.

Mae Murray will lay off for a fortnight at Del Monte.

Lowell Sherman will head for Broadway in two weeks.

The Joe Brandts are sending their son, Jerry, to U. of P.

Wilbur Mack is "Jimmy Walker" again in Metro's "Five and Ten."

"Truth About Youth," WB film, billed as a sexer on Main street.

Bob Roper, ex-pux and film actor, in the miniature airplane business.

Tia Juana has gone Babbitt. They're organizing a Rotary club there.

Workmen added "RKO" to the Pathe studio sign across Washington blvd.

Laird Doyle went from United Broadcasting to KFWB to write continuity.

Fred McIsaac back from Honolulu with a miniature muff under his schnozzola.

Takes a little radio ether to give some of the glorified song-pluggers a swelled dome.

Thomson's on the boulevard, landmark among film eateries, went for a receiver.

D. W. Griffith due here in a month, to do another for UA, but no decision as to story.

Hoot and Sally Eilers Gibson staging an old-fashioned barbecue the 19th at their rancho.

Groucho Marx in the audience at one of those wrestling bouts here piped: "Stranglers may kiss."

Victor Potel is sole representative of the picture profession at the Philharmonic orchestra concerts.

Major Fairbanks, Radio studio superintendent, will add to his duties the supervision of sets and research.

Thinking up titles on the Radio lot is now worth while. Used to offer the help $50. Ante has been raised to $100.

Coffee Dan's bally on the street level is a radio behind a screen that sounds like plenty of entertainment downstairs.

Finley E. Benson, manager of the United Artists exchange, on sick leave for three weeks. E. W. McLean, a salesman, subbing.

Finishing soon with Metro, C. B. DeMille will spend a month on his yacht and then see Europe. Meanwhile, keeps silent as to his future picture plans.

When script of "Five Star Final" was completed, one of the Warner-FN execs discovered there was a character named Luella, a rough newspaper woman. Luella immediately became Kitty.

King Georgeing in pictures isn't so profitable these days. R. O. Penell, who is the casting directors' favorite impersonation of the British ruler, is going home to England to see about some picture work there.

Although Bob Vignola directed Leon Errol in a Marion Davies picture more than a decade ago, they met for the first time at the Dominoes' shindig. Explained by Vignola's assistant at the time shooting the necessary stooge scene with Errol while Vignola was megging the star.

When Joan Bennett took possession of Lew Seiler's Malibu beach house it was reputed one of the quietest along the sands. Soon after she moved in, Mike Levee, on one side, and Charles Kenneth Feldman, the theatrical lawyer, on the other started building additions. Miss Bennett is now squawking plenty.

New Haven

By H. M. Bone

Freddy Scoville looks swell in a tux.

Bernie Hynes out of Grace Hosp. after op.

Regina Morgan has switched landlords.

Morning sheet has new film critic —Polly Paige.

I. J. Hoffmann has opened his golfing season.

Tom Clark, a. k. of Fox-Poli crew, taking up golf at 62.

Advertising Club annual ball at the Lawn Club, April 18.

Kearney Walton married three years and still honeymooning.

There's one guy here who'll reach for a Lucky instead of the check.

Try and get backstage at the Shuberts with Ike Lowenthal on deck.

Barney Rapp commutes from Bridgeport to his Pavilion Royal Sat. nights.

Indignation Committee is serenading city official with new scram song, "Mmm-mmm-mmm Would You Like to Take the Air?"

Ed Wynn is trying to get an injunction preventing a member of a Publix unit from using his piano-on-wheels specialty. Claims it's his personal property.

CHATTER

Pittsburgh

By Hal Cohen

"Bozo" Snyder in town again.

Jakie Klein off for Hot Springs.

Sammy Walsh back at the Villa Royale.

Howard Inches has joined the Sharp stock.

Kennywood Park swings into action this week.

Dave Schooler, at Stanley, on his fifth visit to town.

Eddie Klein's tux shirts look just as good at 3 a. m.

Jack Simons still looks bare without that mustache.

Ken Kenfield wears a two-ton coat and never a hat.

Ted Claire back again still wearing those Barrymore collars.

Widow of John Ball, for years political scribe of old "Post," dead.

Johnny Harris' mother and sisters coming home from coast by boat.

Bobby Gordon, kid film actor, home from coast. First time in eight years.

Sound went flooey at Nixon's invitation performance for "Trader Horn."

Ted DeVere of the dance team of DeVere and Kiki, is an astrologer on the side.

Bill Robinson isn't to join "Rhapsody in Black" until after it plays the Alvin.

Brian McDonald conducting talent hunt for WJAS. Got his start at this station.

George Bancroft's brother, Stew, has left town and is now with the star on the coast.

Peggy Bernier jumped from here to St. Louis for another couple of sessions with Ed Lowry.

All the big Warner execs here were in Erie for the opening of the new house there last week.

Arthur Sprenkle, local, back with Sharp stock at Pitt, but with a new last tag. It's Marlowe now.

Jimmy Joy giving a new song by Johnny Davis, his trumpeter, plenty of plugging over KDKA.

Gertrude Gordon, former sob sister here, doing a book on the life of Ruby Blackburn, the actress.

Mildred Faye of "Show Boat" chorus, says her ma in the Bronx won't believe she's doing a specialty. She is.

Hellinger's "All in a Day" has been added to list of "Sun-Tele" features. This is the rag that also has Winchell.

The Fulton had a tough time getting the kids out of "Skippy." Some of 'em came in for the first show and stayed all day.

Dorothy Bushey may go in Jack Haley's new Schwab & Mandel show. Local kid worked with Haley three weeks in St. Louis.

Local newshounds gave Tom Morgan, manager United Press in Italy, a big feed. He used to be one of the boys on the old "Sun."

Dr. Benny Levant, who wrote the music for U. of P.'s Cap and Gown show, is a brother of Oscar Levant. He used to give Os his piano lessons.

George Schuyler, columnist for the "Courier," local Negro weekly, crashed the American Merk this month with "Memoirs of a Pearl Diver."

Golf rivalry between Dave Broudy, conductor, and George Curry, viola, has already reached fever heat, and the season hasn't even started.

Syracuse

By Chester B. Bahn

Harold McGrath, Syracuse novelist, accompanied by his wife, bound for Switzerland.

Benny Davis had an extra hour or so with nothing to do Saturday. Result, a new football song for Syracuse.

Theatre Guild's touring company will play a two-day stand of "Strange Interlude" at the Majestic, Utica vaudfilm house, May 1-2.

Floyd Revoir, studio baritone, and Robert Wood, assistant engineer, of WFBL here, have been engaged to operate WHDL at Lake Placid.

Hallie Stiles, Syracuse's gift to the operatic stage, comes home to warble a ditty or two at the Chamber of Commerce dinner Friday.

It's catching. Meaning paternity. William J. Tubbert, Keith's pilot, is the newest proud parent. It's a daughter, and she'll be christened Sally.

John Pendergast is the acting d. e. of Hearst's "Journal" in the absence of Franklin H. Chase, dean of local critics. Latter on another jaunt to Europe.

Suit brought by the 201 Bleecker Corp. against Morris Shulman, Syracuse theatre manager, to force him to formally vacate the Colonial, Utica, settled out of court.

Wally Crisham, young Syracuse dancer, has gone night club, appearing at the Villa Vallee in New York. His partner is Helen Groody. Wally was in vaude with her sister, Louise.

Metropolitan Opera Company displaying interest in Francis McLaughlin, senior in College of Fine Arts, Syracuse University. Youth, 21, had an audition in New York last week. A baritone. Keith's will put him on here for a week's engagement.

Washington

By John Daly

Sol Bloom, commissioner of the George Washington Bi-Centennial, laid up with a lame back the past week.

Lew Leslie's "Rhapsody in Black," scheduled to open at the Belasco Sunday night, held back until Tuesday. Not ready.

Joe Cochran, son of Stephen Cochran, of the National theatre, busy organizing a jazz band—for duty at a summer resort.

Biggest gridiron dinner ever planned postponed from last Saturday to April 26 because of Nick Longworth's death.

Two more weeks and the Belasco closes for the season. L. Stoddard Taylor, manager, preparing for his annual trip abroad.

Orchestra out of the National for the summer stock engagement. Two local piano players—Van and Shook—take their place. Boys making a hit.

Wrestling at Auditorium drawing 7,000 fans every Thursday night. Has competition at old Strand theatre now with seating capacity of 1,800.

H. O. Bishop, former editor of the "National Republic," published here, has turned in his pencil to join the editorial forces of the Bi-Centennial Commission.

Wilson Line of Philly coming to Washington with a new idea for river boats—top deck flat as a pancake! for dancing only. Down the river on moonlight nights.

Since the Theatre Guild is thinking of producing a play around the life of Woodrow Wilson, some claim that Joseph Tumulty, the late President's secretary, has the nucleus of the real drama—and part of it written.

New England

Thomas Overholt is directing a home talent minstrelsy at Rockville.

Parents of Arthur Martell, billed as New England's premier theatre organist, awarded verdicts amounting to $5,750 after an auto accident.

Looks like old man depression has taken a back seat. New autos and spring finery on the highways and byways. Mills showing improvement, too.

Ruth Gardner, daughter of William H. Gardner, songwriter, now of Winthrop, Mass., engaged to wed John Winter Gartner of Newark, N. J., in June.

Louise Mace, dramatic critic of the Springfield, Mass. "Republican," will be one of the three judges of the Little Theatre tournament at Pittsfield, May 1-2.

Two scribes are gonna be married. Adelaide Taylor and Fred Hunt. Bride-to-be is church editor of the Quincy, Mass., "Patriot-Ledger" and Fred's Quincy district reporter for the Boston "Post."

United States Army reserve officers of New Hampshire have asked the war department to give the rank of major to Lieut. Robert S. Fogg, Concord aviator, for flying to Horse Island to get photographs of the film schooner Viking's disaster for Paramount News and Associated Press.

Dallas

By Rudy Donat

Weather warm again.

Town has around 7,000 unemployed, government report. Better than expected.

Harry Lucenay brought Pete, the Our Gang pooch to town, but didn't find any bookings.

Ray Stinnett and Eph Charninsky re-entering exhibish here with a new suburban, Mars.

Paul Scott, indie owner of Varsity, nabe, offering $200 for arrest of every stench. Still got the cash.

All the p.a's getting that summer look. Good temperature gags help the b.o. here when it gets around 120.

Charlie Maxvill has abandoned marathons and pony golf for baseball. Meaning he missed the fool class.

Peenie Elmore got a boost from the papes while hoofing in Publix unit at Palace. Worked on one of the sheets once.

Royal Russian Chorus will appear here matinee and night May 11 at the San Pedro Playhouse. Alfred and Lester Sack, of Sack Amusement Enterprises, booking.

John Rosenfield, panner for the News, took his vacash in Chi, chiefly to review "Three Little Girls" for Texas state fair booking. Fair exces bought the show, showing what an ambitious critic can do.

Honolulu

George O'Brien and Jack Ford among the Fox gang enjoying the beach.

Mr. and Mrs. E. H. Emmick of the Golden Gate theatres, Frisco, guests at the Royal.

J. L. Martin, writer for the French magazine "L'Illustration," here for three months.

Visitors en route to Japan: Mr. and Mrs. Oichi Kimura, Yokohama business manager for Japanese-American Film Company.

Forty picture people are here from Fox to do "Black Camel." Hamilton MacFadden, director; Warner Oland, Bela Lugosi, Alphonso Eithie, Dorothy Revier, Sally Eliers, Victor Varconi, Maurry Kinnell, William Sistrom. Script writers are Phillip Klein and Barry Conners, Sam Wertzell and Ben Carre. W. F. Fitzgerald and wife arrived a week ago to make all business arrangement for the company. Most of the location will be on the beach.

Birmingham

By Bob Brown

Weatherman's got it.

The pickled whale did good biz.

Royal Russian Chorus at Erlanger two days.

Joe Belle passed through, en route to Houston.

Stagehands spend their spare time writing letters to papers asking for vaude. And they have plenty of time.

Another of those time service companies, advertising by phone, pops up.

Everybody reading "Decameron" since the ban was lifted. Drug stores featuring it at cut rates.

Vernon Reaver, mgr., Alabama, has turned personal in trailers. Using that little pronoun "I."

City officials having headaches over anti-billboard ordinance. Billposters are protesting. City may revise.

Tax officials in Mississippi are all worked up over Camel's new wrapping process. The tax stamps won't stick on that cellophane, and each package must be sandpapered.

Mrs. Mary Townsend, former "Follies" girl, who died when her car plunged over a 400-foot precipice in France, was a Birmingham girl. She was known as Mary Margaret Laird.

Toledo

By Dick McGeorge

Temp. up to 77 last week.

Ken Benson has a Ford.

Eight acts in at RKO Riv.

Chan Acker back at work.

All aviation peeved at the local airport.

Par. doing well with double features.

Valentine cleaned up a grand for NVA week.

Baseball season opened Tuesday. Mud Hens look fair.

Sam Micals still directing burlesque and a favorite.

Local critics hit hard with changes in openings. Thursday, Friday and Saturday.

Ohio trying to pass a five day intention marriage law. All it needs now is the gov.'s signature.

Rosamond Mae and Beatrice Keller are specializing in local burlesque. Latter recently taken from chorus.

Noble Jones, county recorder, in a cabaret jam the other night. Took a poke, had opponent arrested but dismissed case next day.

Salt Lake City

By Philip G. Lasky

Hadyn Simpson's orchestra booked into the Blue Moon Club.

Victory (Publix) has inaugurated stage band shows Friday, Saturday and Sundays. Mort Harris is m.c.

All shows, and business in general, benefited by the influx of 12,000 Mormon church members into Salt Lake to attend their 101st conference.

Hale-Munier players will end their season around June 1 at the Playhouse.

Ralph Cloninger, leading man at Playhouse past three months, is organizing a troup to travel through Intermountain region.

Pine Lake Club reopened. Average run of club has been three months, then the doors close and a new management steps in.

Marie Shirley, wife of Tom Shirley, KDYL announcer, returned after eight weeks in Hollywood where she made two shorts for Craig Hutcheson.

Minneapolis

By Les Rees

Thirty-four bands from all over state here May 23-24 to compete for trophies and medals.

Johnny Weismuller, noted swimmer, gave exhibitions at University of Minnesota last week.

Sunday films lost out at election by narrow 17 votes margin at Pelican Rapids, Minn., near here.

F. B. Rogers, central division sales manager for Electrical Research Products, here for a few days.

Harold Finkelstein, erstwhile assistant Publix divisional manager here, off for vacation at Excelsior Springs, Mo.

I. H. Ruben, formerly of F. & R., back after a winter in Florida. He'll summer at his elaborate Lake Minnetonka home.

With all theatres contributing, police benefit stag at Auditorium drew 10,000. Some pretty rough stuff in the show.

Sunday afternoon "pop" concerts by Minneapolis Symphony Orchestra at University of Minnesota Auditorium drawing big crowds.

Herman Fields quits as Publix northwest division maintenance director to take house managerial position with Finkelstein chain.

Lou Breese, m. c. and pit conductor at the Minnesota, temporarily incapacitated when he threw a rib out of joint while wielding baton.

John P. Rossiter, veteran local bandmaster, again chosen president of the Minneapolis Musicians' union. Has served eight consecutive years. Fred W. Birnbach continues as secretary and business manager.

Harold Kaplan, manager of Century (closed for summer), brought back by Publix from Rochester, Minn., to work out of main office as emergency man. Ray Niles, who resigned as Rochester city manager to go with the Finkelstein theatres, reconsidered and remains with Publix.

Akron

By Rex McConnell

Fewer apple sellers on the corners.

Dine and dance biz hard hit with advent of spring.

Park roller rinks doing biz after being closed all winter.

Earle Poling, plugging the town for Cleveland grand opera season soon to open.

Warner district officials visited Tom Berdeua, Strand manager, four times last week.

Sam Smolin and Boys at Wintergreen Ledges, new amusement eatery near town.

Doc Perkins back at East Market Gardens with band after a month's tour of the sticks.

Jack Hunter and band set at Summit Beach Park ballroom. Opened this week.

Roger Adams, for a long time with WADC, announcing and crooning at WHBC, Canton.

Uncle Abe and David, NBC radio artists, in personals here for program sponsors, Goodyear.

Roxy and Gang drew poorly at their recent concert here despite many weeks of exploitation.

Mrs. Al Beckerich, wife of RKO Palace manager, to Buffalo to recuperate from recent illness.

Dramatic stock at Grand trying hard to survive after house catered to burlesque rowdies for more than a year.

Denver

Holden Swiger had the flu.

J. L. Fenske has returned from N. Y.

Some 500 entered in the "News" piano-playing contest.

George Baker and Adolph Eichenberg spent several days in Kansas City.

Ray Thome, Paramount publicity director, leaving Publix. Going to L. A.

Bill Hene, treasurer at the Broadway theatre, is also milk inspector for the town.

Work has started on the new 2,800-seat Orpheum. Still trying to get a 16th street entrance.

Daily rehearsals for "Mikado," music week opera. Freeman H. Talbot, KOA manager, directing.

Stuart Barrie, from the Brooklyn Paramount, now organist here, replacing Eloise Rowan and Katherine Kaderly at the local Par. Miss Rowan goes to the Denver.

John Hayden and Arnold B. Gurtler are completing the cast for Elitch's Gardens stock this summer. List includes Katherine Alexander, Walter Gilbert, Joseph Crehan, J. Arthur Young (all re-engaged), Louise Prussing, Jean Adair, Jonathan Hole, Florabelle Fairbanks and Charles Lait. Allan C. Dalzell will again be the p.a.

Louisville

By M. W. Hall

U. of L. Players gave "Taming of the Shrew" last half to gross of $275.

School bus caught fire and burned. One of the kids was reading "Ex-Wife."

Police Capt. James Carroll is dead. He was the official who issued gun permits to news hounds.

For a full day in the dailies the Alamo ads read: "Warner Oland in 'Charlie Chaplin Carries On.'"

W. H. Wright, of Wright Players, reported in town to look over K. C. Auditorium for summer stock.

Donald McDonald, Jr., was visiting Mayor Harrison last Tuesday night when his car was stolen.

Five drivers freed in fatal mishaps. Judge held that victims met death through their own carelessness.

"Herald-Post" employes recently given 20% raise, making their salaries now 70%. Sale of paper set for April 18.

Some 15 Clarence Saunders stores sold to Bill Steiden, general manager for Kroeger. Went bankrupt and sold for $50,000.

The Mary Anderson theatre has been ordered closed in two weeks until fall unless leased for the period. No negotiations yet. Usual procedure each spring.

Bell Telephone building, nearing completion in center of city, narrowly missed being blown up when an electrician discovered a charge of dynamite left in the building and connected with a fuse. Labor trouble talk.

Trouble over authorship of "In Nonsense Land" which amateur group revived. Frank A. Greene and Edward O. Risley both claim they wrote the piece, first produced in 1900. Program of that time credits Risley with authorship and Greene as director.

Des Moines

By R. W. Moorhead

Super-summer weather no treat to the b. o's.

Planting Ferry seeds to grow pansies here.

Henry R. Luce, ed of "Time" and "Fortune," a visitor here.

Louie Mays, prizefighter, suing for divorce on desertion charge.

Hope Emerson, lately of "Lysistrata" at home for vacation.

Neil Schafner promoting home talent nights at the President.

Al Morey celebrating 1,000th performance as m. c., Paramount.

Easter parade outstanding for $7.50 dresses and $2 hats. Merchants sob.

Lola and Leota Lane's kid sisters, the Mulligan kids, featured in spring charity ball.

Freiburg Passion Play company at Shrine auditorium five days starting April 22.

New sound equipment at Broadlawns tubercular hospital. Funds provided thru sale of Xmas seals.

Half dozen minnie courses showing signs of life. A question if they'll hurt the theatres this year?

Barry Burke, new Publix division mgr. for Iowa on old stamping grounds. Had Paramount here and Riviera, Omaha, in old unit days.

Community drama organization calling spring jamborees a "backstage party at the old Foster opera house"—but with modern admission, $2.50.

Columbus

By Walt Harvest

Watty Watson sitting up.

Virgil King visits the old town.

Slim Bozman may go south soon.

Song hawkers on every corner again.

Dorothy Todd wins title of "preview queen."

Janet Goodfellow back home from radio travels.

Mary K. Bell, co-ed, into Cincy and local stock.

Ben Bernie is touted for summer stand at Valley Dale.

Patty Patterson now reported with British film firm.

NBC trying for WAIU and WCAH, merged stations, is a report.

Virginia Blackburn returns to Ohio State and old drama life.

Isham Jones selected by collegiates for annual senior prom.

Mrs. Aline Richards, former "Florodora" girl, stages school play.

Players Guild stock over well opening week. Edith King starred.

Eddie Melniker announces that mosquitoes fear theatres in this city.

Scoop Stacy shows Betty Perry of Cleveland the town and picks his best man for June.

Ward Farrar of Kansas City in charge at the Broad until Watty Watson recovers from the old apendectomy.

Ohio State studes doing "Wedding Bells" as student production. First time drama clubs not in charge of drama efforts.

Local co-op burlesque reported ready to fold. Arch Bangert insists they'll try to keep going until June. Orders to tighten up recently issued.

CHATTER

Portland, Ore.

Mitzi Hajos gone a-guesting to Seattle.

J. J. Parker, Fox-Portland president, says: "Consider the hen. She saves her cackling for laying eggs."

Bill McCurdy thought "They Knew What They Wanted" was too hot for local club sisters. Canceled and switched in "Argentine."

Just as the boys were dusting up the cooling plants for hot spring days rain washed away a couple of small towns near by. Good for newsreels.

Group of club femmes went on inspection tour of local daily. In the pressrom one of the visiting gals objected to the roller towel. Said she to the foreman: "Don't you know that roller towels are against the law?" Foreman came back with: "Yes, m'am, but that one was put up before the law was passed."

Atlanta

By Ernie Rogers

Hal Roach passed through.

Wrestling has practically run box fighting out of town.

WSB celebrates ninth birthday. Second oldest newspaper station in America.

Larry Hawkins, the guy Floyd Gibbons talks so much about, gave Rotary club an earful about modern scientific progress.

Atlanta Baseball Club on the air to arouse interest in opening day. Guy Butler, "Journal" baseball expert, staging programs.

Lillian Roth in person at the Georgia; John Boles ditto at the Capitol. Lillian's visit practically a secret until her arrival. Boles got great ballyhoo.

Fort Wayne

Daylight saving starts April 25.

More conventions here than for Indianapolis.

Charles DuWan back and managing Majestic.

Paramount denies looking for a second run house.

Ralph T. Fisher takes long-term lease on Maumee.

Carole Lombard is former Jane Peters of this city.

Mayor William Hosey proclaimed "Laugh Week" for RKO.

Many celebs being caught for interviews while passing through en route east.

Paul Bachelor is giving a program of German modernistic dances and lieder at the Little Art theatre.

Publix Production

(Continued from page 45)

ducers there for the two other unit trips.

In all Publix will be playing stage shows in 25 de luxe houses.

Plans Set

After a meeting in Chicago over the week-end, attended by Milton H. Feld, Abe Lastfogel, representing the Morris office, Boris Morros, Publix music head, and Carlton Winkler and George Woods, unit producers who are to remain in Chicago, plans are being rushed to immediately organize a Grade B unit route for the middle west and south.

Winkler and Woods, brought from New York, will produce from Chicago. They have been attached to the Publix forces here.

Under plans, Publix will have three different units, a New York Class A show to play between here and Chicago, including the larger houses such as the Chicago in the latter city, and two Grade B units for separate routes.

One will play secondary B. & K. houses in Chicago, Detroit and Minneapolis, latter going off New York route on which it is now taking shows, and another Grade B unit to open at Des Moines and play Omaha, Denver, Dallas, San Antonio, Houston and New Orleans. Other houses may be added later to either of the two Grade B unit routes.

The secondary stage shows will pick up scenery, costumes and now and then some talent from New York units after they wind up their tours in Chicago.

Going ahead with plans on the first Grade B unit for the middle west and south, first will probably open in Des Moines a week from Friday (24).

Providence

By A. A. Marcello

Jack Sullivan, still single.

And so are theatre oakleys.

Arthur Bramwell convalescing.

Apple vendors are on the wane.

Gary Burns has his own ideas of reporters.

Foster Lardner back from his western tour.

Modern, former burlesque stand, is a-begging.

Col. Felix Wendelschafer has turned farmer.

Carlton, Fay legit house, may open in the near future.

A load of Chaplin reissues are playing neighborhood stands.

Jim Powers vacationing here from his theatre worries in New Brunswick, N. J.

Charles Hobby visiting his son, Jack Hobby, Victory manager, for indefinite period.

More layoffs from work here, but local exhibitors say they have no squawk to make.

Looks like the legislature will kill Sen. William H. Vanderbilt's attempt to put over legalized horse-racing at blue-blooded Newport.

Oklahoma City

By George Nobel

All eateries cutting.

No summer stock this year.

Sam McAfee got tired of Tulsa. Back here.

Annette Anderson is the new announcer at the Warner.

Several pony golf courses revamping for warm weather.

Snow and freezing weather everywhere. The worst March in 50 years.

Midnight shows are washed up here. Other things more exciting at that hour.

Young Savage, of the Warner group, insists that his matrimonial prospects are not to be taken seriously yet.

Local drug store says in its ad to call if you miss the evening paper and it will read the headlines to you. Will also lend you an umbrella if caught downtown without one. But no money loaned.

Portland, Me.

By Hal Cram

Wrestling going big here.

Belated snowstorm set spring back a few hours.

Kathryn Hatch, cellist, guest at final organ concert.

Modified marathon planned here on Patriots' Day, April 19.

Sport and boat show, with many good attractions, only drew fairly.

Margery Clark joins Jefferson Players. Comes from stock in Macon, Ga.

Now four acts of vaude daily at Keith's. Pictures and seven acts Saturdays.

Dorothy Russell Lord leaves local stock to join National Players, Washington, D. C.

Trumbull Players open stock at Waterville. Natalie Center and Harold Randall, local boy, leads.

Durante's Split

(Continued from page 43)

cabaret Saturday (11), having been there and also with the show since the latter opened. Metro is reported having a talker ready for Jimmy's entrance when he reaches Hollywood. His only other film experience was with Paramount in "The Road House," one of those so-so things.

Careers

Each of the three boys has had a career, with Clayton's the classiest up to the time of the trio getting together. Lou had been with leading dance combos and in productions. He is known as one of America's best straight men and dancers. Eddie and Jimmy had less auspicious starts, both having come up through the dumps, Jimmy as an ivory pounder and Eddie as a coon shouter.

Despite all efforts in the past by many to split the trio, none could accomplish it. It's unlikely that anything on the stage would have done it, but the celluloid opportunity could not be passed over, the boys agree.

Jimmy has had a ghost-written book called "The Night Club." The book that may never be written should be by Lou Clayton and also on nite clubs. What that lad knows about 'em!

Chicago Defeated

(Continued from page 51)

ally publicized. There might be just as much chance for a stranger to be bumped off in Detroit or anywhere else, but the rest of the country doesn't believe it.

Besides the personal safety angle, Detroit has better booze through its proximity to Canada, and what's a convention without booze?

The merchants, hotels and theatres of Chicago all hope for a convention revival, at least by next year if not this summer or fall. Outside the booze, Chicago has everything in its favor, mainly central location. But the local gunmen's rep has made it a veritable no-man's land for the convening whoopee tradesmen.

If the new Mayor succeeds only partially in his announced intention of driving out the bad eggs, there might be a slight chance for Chicago's return as the convention capital.

Giggie Tells Sobbie How, Why and When It Happened—Mother Not Wise

Slight Error

Columbus, April 14.

At a recent dance a lad became peeved enough to swing a right hook into the midriff of him who had accidentally violated the sanctity of his toes.

The guy never looked up until after he'd sent the hook home. When he did, he discovered he'd socked Jack Dempsey.

His retreat from the floor was a bit confused. The former champ smiled and said nothing.

"What's it like, this being a gigolo?" asked Variety's sobber.

"Oh, it's rather pleasant work; late hours and all that, but not very strenuous. Clean, too, you know," replied the dancing gig, whom sobbie picked out on an afternoon tea exploration.

Sobber was badly in need of a good interview.

Things looked wretched for sobbie that day until birth of the gilolo idea. The boy seemed a likely find. He was young, good looking, well dressed and, and—but sobbie was there on biz.

"What I mean," continued the sobber "is, do you enjoy the work? What sort of life is it? Does it differ much from the normal male's way of living or making one?"

A Gig's Motto

"Superficially, of course," replied giggie. "But under the surface, where's the difference. It's making a living, isn't it? All men must make a living somehow. And this is just my way of doing it.

"By the way, did you ever hear the motto of a gigolo?"

"No," said sobbie. "I've heard several definitions but never a motto."

"Well, here it is: 'No free samples.'"

"That's interesting," said sobbie, "but how did you become a gigolo?"

"I'll start from the very beginning," answered the gig, warming up and trying to recall where he could dig a photo to run with the story "But first I must explain that I'm not an ordinary gigolo. I'm what's known to the trade as a rough gig. I'm really a pretty rough fellow. Although some people misunderstand me. My father did. I'll get to that later.

"I was a terror at school."

"Did you say terrier?" interrupted sobbie.

"No," replied the gigolo, unabashed by the sobber's bad ear work. "Anyway, a lot of the kids were afraid of me. Mostly the girls. I would pull their curls. But despite that the girls all admired me. They would flock around and call me pretty names. Sometimes I tired of this admiration. That's why I had to pull their curls. The boys were never interested. They called me names, too.

"From there I drifted through odd jobs, dish washing, bussing, such as perfume smelling and before and after posing."

The Example

"What's before and after posing?" asked sobber.

"Posing for a manhood building patent medicine, showing how a man looks before and after he drinks a bottle."

"You were the after, I presume," ventured sobbie.

"Yes. From there I went into the dance hall business and became a gilolo. At first I was pretty awful. My first job lasted two days. The manager came to me and said, 'Our customers are complaining. You're ruining the ladies' feet. You're not the high class gig we want. You're justa gig.' Some nosey songwriter was standing nearby and stole that as a title for a song.

"But gradually I learned to dance and now I'm quite successful."

"Are you going to continue at being a gigolo or would you like to do something else?" asked the sobber.

"Now and then I think I'd like to get out of this business," answered gig. "Once a rich customer of mine said that with my profile I ought to go big in pictures. I was her favorite type. But I changed my mind about going to Hollywood. Out there they won't even pick up a lady's option.

"It's closing time now and I'm going home to supper. I'll go in and change my clothes. I'm walking downtown and if you'll wait a minute I'll walk a few blocks with you."

"Sure," said sobbie. She wondered if she should ask giggie out to dinner, but figured maybe he wasn't accustomed to strangers.

"What's the idea?" asked sobbie when giggie returned. He was wearing a torn suit of overalls and a soiled cap. His face bore a black streak of dirt.

"It's for my mother's sake."

"Doesn't your mother like well dressed children?" asked sobbie.

"My mother," replied the gig, "thinks I'm a truck driver."

'Round the Square

Winter Golfers' Find

Times Square golfers spent a definite portion of the final winter days attending an indoor golf game which permits use of all the clubs. Only one known in the theatre district is on a side street near Eighth avenue, proprietors perhaps muffing a cleanup by ignoring a Broadway location through choice or necessity.

Game attracts because it permits an 18-hole round and the use of woods and irons. Means is an illustrated scale with an indicator registering the yardage of each shot. When the player gets on the green he drops a ball on the marked floor where he putts out. Peculiar part is that the indicator is fairly accurate and penalizes a slice or a hook. Trouble is indicated on the scale, mostly designated as water, so that the player can look and see how far he must carry to escape being penalized.

When the player gets near enough to the green he moves up to a mat close to the curtain where he chips. The floor is markd up to 15 feet and the indicator registers the number of feet the ball is away from the pin to correspond with the carpet markings.

They're asking $750 to install the device in your home.

Bobby Folsom, the Fragile

Bobby Folsom has her orders about building rock gardens or playing 45 holes of golf in a day. No more. Either was her recreation last summer. It got to her kidneys and the doctors said the rest.

Now Bobby is undergoing weekly external treatment as her reward for being so nice to friends. Not satisfied to build the rock gardens, mostly on Long Island, Bobby would drive in her car, locate the rocks, pile them into the auto, drive to the garden, lift them out and then lift them again to location.

If she completed the gardening early enough golf followed.

One could hardly believe the girlish Bobby so energetic or strong, but she has been notorious over on the Island as a glutton for hard work. And when playing an engagement Bobby pines for her heavy rocks.

Dealer Fired After Winning Million

A home roulette wheel, but an inch under regulation size, has been having its ups and downs winning for the banker, whoever that may be of little private groups playing for light stakes and changing banker every hour. The onnerness of the wheel so frequently losing in contrariness to the usual professional casino roulette wheel that seems to win constantly brought comment from the pleasure players.

It was suggested the home wheel might be off balance of itself, or through the table where it is placed. Most likely it is the changing dealer with none of the ball spinners adept. One or two who could change pace with the ball found it going into the three sections instead of majorly one section too often, as with the other spinners.

Playing roulette in the home brings out curiosity, mostly from women who ask if gambling wheels can be braced. Little information of this kind is heard around the table, although it reminded one of the home party of a story told on the side and commonly known by casino habitues of the professional class. The story ends without a finish. It never has been discovered if the participating dealer was suspected of using the gaff on the wheel. With this wheel the only gaff possible was the invisible thread.

In one of the largest gambling houses of the country a heavy player one night asked for a private room. A dealer in the casino usually dealing in the private room had an interest of 25% of all private room winnings, whether he was dealing or no. He dealt the wheel for the room player. The house won one million dollars from the lone bettor, who paid off without a complaint, then or afterward. But about a month later the dealer with the 25% private room interest was missing from the establishment. He has never returned to that casino or any other.

The casino where the big loss occurred is accepted among the pro gamblers as strictly on the up, for any amount or player.

Agencies Make Unemployment Worse

New York Department of Licenses is investigating a new racket alleged to be worked by some of the employment agencies. The scheme involves conspiracy between employers and the job agents.

Under the law the employment agency is entitled to 50% of the second week's salary from all jobs secured.

Agencies operating the racket are charged with inducing employers to change employees every two weeks, this giving the employers and agencies 25% of the salaries every two weeks and cutting the job holders' income to a week and a half salary for two weeks' work. It forces the unfortunate to seek new jobs every two weeks without a chance of ever receiving full pay for their labor.

The Hammerstein Parallel

Around 30 years ago Oscar Hammerstein lost his fortune of $1,000,000 when his New York theatre building at Broadway and 44th-45th street was foreclosed under a mortgage of $950,000. Last week Arthur, Oscar's son, lost his last $1,400,000 when the Hammerstein theatre at Broadway and 53rd street was bought in by the mortagee at $1,250,000.

That one million Oscar lost when the New York Life bid in his Times Square discovery left Oscar broke, as the sale last week to the Manufacturers Trust Company left Arthur flat. The New York Life sold the New York theatre property and it was resold. It is now owned by Paramount, valued at between $11,000,000 and $13,000,000. What the Trust Company can do with Hammerstein's is problematical. That not a bid was entered by any showman in this day is rather a true line on what they think of it as a proposition.

Hammerstein's is on the other side of 53d street. The L runs through 53d. That may be it.

Forum

This department is for kicks, squawks and plaints or just plain comment. It may be for or against anything in the show business, although divorce, breach of promise and other like matters about private affairs cannot be aired.

One side of paper only, with typewriting preferred.

Letters should be limited to 100 words, but if sore enough and wishing to tell all, that may be extended another sentence.

New York, April 8.

Editor Variety:—There is an expression in French which occurs to me. When translated, it reads "He who excuses himself, accuses himself."

Notwithstanding, the exigency of the moment compels me to ask you to publish an open apology for defaming article appearing in current "Variety."

It is true that I drank a cocktail during a bridge party given by a dear friend of mine—a young lady, whom I'd proudly introduce to my family. The liquor was rank poison and I am told I threw a fit—"goes beserk" as your article has it—for three hours, during which time my friends, three gentlemen in the vaudeville business were unable to contain me.

For specific information to the ignoramus who maliciously submitted the article to which I bear keen resentment, a patient acquires unusual strength due to a psychological phenomena commonly known as "avalanche—conduction!" If the moron is interested I could explain the principle underlying same!—even to him or those like-minded!

Naturally, during my violence I was hurt—badly so. I have fully recovered from same in spite of the prognosis, diagnosis and supposed treatment! So much is true—an unfortunate victim of Prohibition this is the case, to the point!

"Variety" sponsors clean plays and yet besmirches the character of a clean-living young man who has given seven years to show business during which time there has never been any occasion for "yellow journalism."

It does not belong in a paper so highly esteemed as Variety, even were it true!

The whole article smacks of "artistic thinking" of one who has a perverted and many other phases of a psycopathic mind! I don't reproach this unfortunate writer, although I do impute a maliciousness that is so carefully woven through the article with white threads—the carefully chosen "beserk" "brutes" and the incriminating and pointed last sentence trying to remember "where the flat is that all the trouble happened in!" I feel sorry for him and am grateful for the lesson it teaches me.

Never to speak but the best of everyone and if that may seem impossible, to say nothing at all!

Do I sound like a lush or a moron, such as your article slanders me with.

So I ask you again to publish an apology and any part of this note you see fit to.

Ben Guy Odley.

Mayor's Talk

(Continued from page 51)

have expressed in me shall have been justified. If there was any doubt in my mind as to my official record I would not have imposed on you nor have accepted your invitation."

Malone's Targets

In his speech turn Dudley Field Malone said it was a tough spot for an Irishman. Malone went to bat for the mayor and while not naming Rabbi Wise and the Rev. John Haynes Holmes, he described them as "twin glooms in town who belong to the clergy, one a pronounced grouch and other a pronounced dry."

Mentioning Heywood Broun, who has been attacking the mayor, Malone called him a retired dramatic critic who turned reformer and said Broun had muffed a thousand times in saying "Abie's Irish Rose" would run only a week. Malone grew fiery in speaking of Jimmy and sat down amid cheering. Broun was in the gallery as a watcher and reporter.

George Jessel, master of ceremonies, made a splendid introduction for the mayor: "I have quoted everybody from Shakespeare to Butch Tower, but now I have an important announcement to make. Like a town crier and asking all to the side of the road, for here comes a favorite son, a truely begotten son of Father Knickerbocker, His Honor the Mayor."

Harry Hershfield said: "I love to speak on the radio for I can get into the finest Christian homes. I have no purpose in life and anything that happens to me is profit." He told a story on Hearst at the time he was running for mayor and had two front pages set in type, one reading "Hearst Elected" and the other "Fraud." He also thought that crime might solve unemployment since half the people would be under indictment and the other half on juries at $3 per day. His story of the fighter "He's hitting me for you now" brought the private thanks of the mayor.

After Harry Cooper introduced William Morris, president of the Guild, the latter introduced Sam H. Harris, who promptly introduced Jessel who said he didn't want the speeches to last any longer than "The Gang's All Here." He explained the dinner's proceeds would go to the Guild's Saranac fund. Talking of Broadway he mentioned a time when passing the Republic one would see David Belasco and not "Tillie Pippick from Peru." Gene Buck was introduced as "the Billy Rose of his time." Buck talked of Jimmy as having a "great heart and a fine mind, an open mind which like a parachute only works when open."

Jessel then introduced Walter C. Kelly, "a gentleman who has spent most of his time in vaudeville—a lost art—but if Hiram Brown is listening, that doesn't go." Kelly remarked that he had listened to the "doubtful introduction by one of Gus Edwards' juvenile delinquents." The judge talked about his early days in New York, also of the time he lived in Virginia, where he ran for Congress and "got some votes."

Maurice Chevalier arrived a bit late and took his place on the dais. Jessel greeted him in French fashion, kissing him on both cheeks. That provided plenty of kidding during the evening. Bessie Mack was called to the table and presented with a token for her publicity work. Jessel won another laugh, saying: "We can't afford jewels but there is something worth even more. You can kiss Chevalier" and she did.

Those who took a bow but did not talk were Weber and Fields, Mischa Ellman, Arthur Hopkins, Irving Berlin, Chevalier, George Gershwin, Daniel Frohman and Donald Brian. Al Jolson sent word he was abed with a cold and remitted a check for $1,000 for the Saranac fund.

The dailies front-paged the dinner Monday morning.

Inaccurate Biographies

Conrad Nagel

By Claude Binyon

Hollywood, April 11.

Seated in his den with his torso tossed aside and a bevy of his faithful horses romping about the room, Conrad (Luxuriant) Nagel is a much different person than he seems upon the silver scream. His eyes are greenish blue and he purrs softly if things are going his way. When not going his way he walks.

Conrad was born in Keokuk, Ia., of musical parents. His father gave him piano lessons and his mother tried to teach him to sing, but it was the girl next door who made the impression. Her name was Vivian and she could read things between the lines of the "Rover Boys" books. When Con had his 1"th birthday Viv took him for a walk. When 15 she held up a painted Easter egg and sneered. When he was 18 she had left town.

With all but one of his illusions shattered, Con enrolled in Highland Park College at Des Moines. To help pay his expenses he worked as night clerk in a hotel, and his final illusion was shattered.

Quick Finish

Egged on by College theatricals, Conrad started a Chautauqua tour as a reader. His favorite was:

"Oh ye cold-hearted, frozen formalists!
On such a theme 'tis impious to be calm;
Passion is reason, transport temper, here."

He didn't last long at that.

After short stretches in stock and vaudeville Con got the snappy part of Youth in "Experience" and his interpretation of what a young man feels caused many backstage slaps but cinched his career. Ladies sent furtive notes to him and he bought a bottle of Eau de Lilac for shaving.

A session in the navy during the war interrupted his career temporarily but gave him more knowledge for his illusion files.

One Great Break

Nagel's first picture was "Little Woman," in 1918. He married Ruth Holms, a fan writer, before she had time to see him in it.

When talkers came Con started progressing on paved roads. His voice caressed microphones and studios caressed Con. For a while he was the only picture actor in Hollywood who could talk without moving his eyes across a blackboard.

The attempted walkout of picture players, ordered by Equity, had Nagel talking as usual but he was only fooling. His flair for oratory eventually landed him in a vice-presidency of the Motion Picture Academy, where he talks without his voice bouncing.

Nagel's hobbies are wrapping rubber bands around pencils and snapping his knuckles out of joint. Con labels it persistency, Mrs. Con calls it stubborness.

Just a Suburb

Los Angeles, April 14.

Los Angeles is losing out as the coast's big burg. Sunset Boulevard street cars leaving downtown after six P. M. carry signs reading:

"Direct to Hollywood theatres."

Russian Ballet Dancer In Cop's Frame Case

Mme. Nina Artska, former member of the Russian Ballet, now a teacher of ballet dancing, was the principal witness against Richard P. Ganly, ex-vice squad officer, who was placed on trial before a jury and Judge Charles C. Nott in General Sessions Monday (13). Ganly is the fourth cop to be tried on charges of perjury, growing out of the Seabury investigation into conditions in the Magistrates' Courts.

The defendant, dismissed from the force following a department trial, is accused of having framed Mme Artska when he arrested her in January, 1929. He accused the dancer of committing prostitution in her apartment at 208 West 84th street. Later, at her trial in the Women's Court he testified she made no admissions of guilt as he had charged in the affidavit on which she was first arraigned in court. Magistrate Silberman dismissed the complaint against the woman.

After the Revolution

Assistant District Attorney James G. Wallace, prosecuting, in opening the People's case, declared Mme. Artska bore an excellent record and had never before been arrested. He said that after the Russian revolution she and her mother came to this country. She appeared in several shows, but finally, as theatrical engagements became fewer, she opened a dancing studio. He declared that a stool pigeon employed by the defendant had called at the studio presumably to receive dancing lessons. The man placed Mme. Artska in a compromising position just as the officers broke into the place.

During the trial Wallace will call several well knowns in the theatrical profession to vouch for Mme Artska.

Mme. Artska made a general denial of the charges the defendant had originally made against her. As to her theatrical work she said she had the leading ballet part in the show "Chu Chin Chow" and later appeared in "The Wanderer." She said that among others who would vouch for her is Maurice Gest for whom she had worked in several shows.

Big Champ Bout to Cost Cleveland Only $12,500

Cleveland, April 14.

Nite spots, department stores and racketeers ancitpiate a boom in business through visitors when the Schmeling - Stribling heavyweight champ bout is held July 3 or 4 in city's new lake front stadium.

City will receive $25,000 rental, half the concessions profit and the ring and field seats, costing between $50,000 and $75,000. Only $12,500 to be put up by city for expenses.

"Post's" Film Colony Yarns

Lynn Farnol, now in Hollywood, is gathering material for a couple of articles on the picture colony for the Satevepost.

BEHIND THE KEYS

(Continued from page 19)

W. W. Bogart, recorder for Mizpah Shrine temple, appointed manager of Mizpah Shrine theatre, succeeding F. J. Holland.

Galveston.

Princess, Houston landmark for many years, sold for $10,000 under foreclosure to the Massachusetts Mutual Life Insurance Co. Suit against O. W. Hinds. Offer of $200,000 made for building earlier in year. Princess well known to legit.

Detroit.

Regent is closed indef. House operated till three weeks ago by Jack Stebbins. An effort was made to pay the operators back salaries and other service bills. But the owner insisted on the rent.

Des Moines.

Strand, Milford, sold by A. M. Leitch to S. S. Jungkunz of Cherokee.

Story City, Ia.

In a record-breaking election Sunday shows won at Story City, Ia. Question bitter one of long standing.

Los Angeles.

New Fox, Santa Barbara, opens May 15 with a special train of studio and theatre execs and stars going up from here. House has 2,200 seats and is decorated in Mexican atmospheric style.

NEW YORK THEATRES

DAVID BELASCO presents
HELEN GAHAGAN in
"TONIGHT OR NEVER"
"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World.
BELASCO Thea., W. 44th St Evs. 8:40. Mats. Thurs. and Sat., 2:40

MAX GORDON presents
Clifton Webb
Fred Allen Libby Holman
in
"Three's a Crowd"
"Greatest revue ever produced in America."—Garland, Telegram.
SELWYN W. 42d St. Eves. 8.30. Mats. Thurs. & Sat., 2:30

E. RAY GOETZ, Presents
THE NEW YORKERS
FRANCES WILLIAMS CHARLES KING HOPE WILLIAMS ANN PENNINGTON RICHARD CARLE MARIE CAHILL
WARING'S PENNSYLVANIANS and CLAYTON, JACKSON & DURANTE
1,000 CHOICE SEATS $1, $2 and $3
Eves., 8:30. Pop Price Mats. Thurs. and Sat.
BROADWAY THEATRE, B'way and 53d St.
Seats Selling 6 Weeks in Advance. COl. 5-6445

A. H. WOODS presents
ARTHUR BYRON in
"FIVE STAR FINAL"
CORT THEATRE 48th Street East of B'way
Eves., 8:40. Mats. Wed. and Sat., 2:40

Gilbert Miller presents
"The outstanding dramatic success of the season."—Burns Mantle, News.
Tomorrow & Tomorrow
A NEW PLAY BY PHILIP BARRY
with Zita JOHNSON & Herbert MARSHALL
HENRY MILLER'S 124 West 43d Street
Eves.8:40. Mats.Tue.,Thur.& Sat.2:30

"A splendid American playwright at her best."—J. Brooks Atkinson, N. Y. Times
JOHN GOLDEN presents
AS HUSBANDS GO
by RACHEL CROTHERS
JOHN GOLDEN Theatre, W. 58th St. Cir. 7-5678.
Eves. 8.30. Mats. Wed., Thus. & Sat., 2.30

Cosmo Hamilton World famous author, says:
"You have knighted Mr. Average Man. You have given the world new thrill and beauty and courage. I left the theatre walking on air."
Channing Pollock's Play Abou YOU—THE
HOUSE BEAUTIFUL
APOLLO Th., W. 42 St. Evs. 8.40. Best Seats $3

THEATRE GUILD PRESENTS
Miracle at Verdun
By HANS CHLUMBERG
MARTIN BECK THEATRE, 45th St. West of Eighth Ave.
Eves. 8:40. Mats. Thurs. and Sat., 2:40

Getting Married
By BERNARD SHAW
Eves. 8.40. Mats. Thurs. and Sat., 2.40.
GUILD THEA. 52nd St., West of Broadway

JOE COOK
in His Fleetest, Funniest Musical
FINE and DANDY
Eves. 8:30. Pop. Mats. Wed. & Sat., 2:30
ERLANGER'S Thea., W. 44th St. PEnn. 6-7963

ROXY 50th St. & 7th Ave.
WILL ROGERS in
CONNECTICUT YANKEE
Fox Movietone's comedy classic
On the Stage—First of International Revues—"ITALY" Entire Roxy Group
DOORS OPEN 10:30 A. M.
CONTINUOUS DE LUXE SHOWS

Norma SHEARER in
Strangers May Kiss
with Robert Montgomery
A Metro-Goldwyn-Mayer Picture
Revels, Mitchell & Durante, Chester Hale Girls, Bunchuk, Orch.
—DOORS OPEN 10:30—
CAPITOL B'WAY & 51st St.

DWIGHT DEERE WIMAN presents
MARY BOLAND
in Paul Osborn's Comedy Hit
VINEGAR TREE
6TH BIG MONTH
PLAYHOUSE W. 48th St. Eves. 8.40. Matinees Wed. and Sat., 2.40. Byrant 9-2628

RKO
MAYFAIR B'way & 47th Continuous Shows
CIMARRON
with RICHARD DIX, IRENE DUNNE
2nd BIG WEEK at POP. PRICES

GLOBE B'way & 46th Continuous Shows
BERT ROBT.
WHEELER & WOOLSEY
in "CRACKED NUTS"
2nd BIG WEEK at Popular Prices

PALACE 47th St. & B'way. Mats. Daily, 2.30.
BERT LAHR
RUTH ROLAND—HARRY BURNS
DON AZPIAZU & BAND
MARION SUNSHINE—BEN BARD
and PHIL BAKER

58th ST. Bet. Lexington and 3rd Aves.
Wednesday to Friday—April 15-17
"BEYOND VICTORY"
BILL BOYD—JAS. GLEASON
HERB WILLIAMS
WILL & GLADYS AHEARN

86th ST. Cor. Lexington
Wednesday to Friday—April 15-17
"BEYOND VICTORY"
BILL BOYD—JAS. GLEASON
McLALLEN & SARAH
GEORGE DEWEY WASHINGTON

Gigolo Fever in Hollywood

By Grace Green

Hollywood, April 11.

Premiere of "Dirigible" at Grauman's Chinese was a success in more than one respect. Everyone seemed to be rooting for Harry Cohn and Columbia Pictures. Biggest executives and stars from the major studios seemed pleased to see this company turn out such a big production.

Lily Damita, escorted by Joseph M. Schenck, who has just signed this French actress to a United Artists contract, attracted considerable attention. Her unique ultra-Grecian gown, complete even unto the sandals, was, if nothing else, most original.

The visiting Will Hays' were the center for the execs. Mrs. Hays was ordinarily clothed, in comparison to the Hollywood style show. She wore a simple black gown with a conventional black velvet coat.

Pretty Dancing Fools

The Ambassador for those Thursday afternoon "Continental Teas" is now one of the things to do.

And how the girls flock there for a sample of the gigolo routine.

With utmost courtesy the gigs inquire at the different tables, where unescorted women are seated (these in the majority), whether or not they would like to tango. Few refuse the pretty dancing fools. They are chiefly Spanish or Argentine film aspirants now gigging for a living.

Different from European gigs, these accept no money but are paid by the management. At least, that is how it stands now. Perhaps, when the gig thing becomes more common, tips will follow, like in France, for the dancing gig turns down nothing.

Pro Women's Dance

Professional women of Hollywood, like the Masquers (local Lambs' club) have their own club here—the Dominos. Although but a year in existence, the Dominos must be thriving, from its first annual dinner-dance at the Hotel Roosevelt.

Mrs. Edward G. Robinson, chairman of the evening, did a good job. Blossom Room was capacity at $5 a ticket; entertainment was good and the spirit excellent.

Adele Rowland as m.c., introduced Zelma O'Neal. The "Varsity Drag" girl has a nifty new dignified bob and hennaed hair. Her bright red slippers, red hankie and red beads with a light blue gown, were a striking if not an attractive combination.

Miss Rowland later sang delightfully and handled the ceremonies capably.

Lina Basquette, having lost that superfluous weight, is once again looking her old self. Her smart gown of scarlet crepe, flecked with rhinestones, had a deep cowl neck, both front and back, and was most becoming to her brunette type. Miss Basquette did a Rumba that proved another show stopper.

Grace LaRue, as beautiful and stately as a decade ago, was excellently gowned in black and white satin; entire blouse of white and skirt of black. Gorgeous rhinestone buckle tightened the blouse at the waistline. Her only accessory was an enormous chiffon kerchief of white, purple and green. Miss LaRue did three numbers, the first two very pleasant but the third, long, dreary spiritual, quite boring.

The sub-committee listed on the souvenir menu read like a who's who of Broadway and Hollywood.

Aids for Looks

That plain, unattractive girls can become almost beautiful with the proper attention and clothes is nightly evidenced by the transformation of Juanita Wray, in "That's Gratitude," at the El Capitan. Those who have doubts about what a marcel, cosmetics and clothes can do to improve should see this show.

Splendid performances given by Guy Kibbee, Frank Craven and Betty Farrington. Latter looked extremely well in an orchid lace gown with which she wore a royal purple velvet cape.

In the last act Miss Wray had the first opportunity to wear smart clothes; a simple black crepe gown which depended on its lines and tailoring instead of trimming.

Chatter

Eddie Buzzell's lovely new hair by Helen Clark. Ditto Charlie Butterworth.

Frau Piazza singing the blues for Ben.

Eddie Cantor still hoping for a boy. If necessary, they will adopt one. The Cantors' 6 or 8 girls want a brother.

John Considine alternates between Joan Bennett and Carmen Pantages.

Bob Vignola a bridge addict.

Joe E. Brown still raves over his infant daughter.

Abe Lyman, Henry's it nightly.

Harry Green recuperating from operation.

Arthur Caesar bought Dora a cute green car. Unfinanced.

Bob Goldstein is a very punny feller.

Winnie Lightner spending much time at the dentist.

Phyllis Medbury mourns her dog.

Polly Moran's newest teeth becoming.

David Manners always wears a beret.

Bern Bernard once again losing that waistline.

Beautiful girls in Barnes' circus.

New styles for usherettes out here favors nifty pajama ensembles.

Non-fiction big seller is "The Rain Girl" by Edward Doherty. Story of Jeanne Eagels.

Ann Harding is caaaarrrrraaaazzzzy about flying.

Eileen Percy film columnist.

Stark's restaurant discontinued giving free apples. Kicks from apple sellers.

Sally O'Neil once again slender. Diet helped.

BORN TO BATHING SUITS

Which Is Why Roxyettes Suit Them So Well

This week the Roxy stage show announces its first international review. Italy is its subject, and after taking its patrons to the Piazza San Marco and regaling them with a true Roxy Carnival of Venice, it settles down at the Lido so the Roxyettes can wear bathing suits. The Roxyettes were born to wear bathing suits.

All alike in one-piece affairs of chartreuse silk, purple belts buckled with rhinestones to match their purple monograms outlined with the same omnipresent jewels, they kick way up high so all the world will know they're wearing purple satin trunks.

Gomez and Winona, class ballroom dancing pair, dance among the bathing suits of the Roxyettes and the gold cloth hung tables of the Roxy's Lido. Winona is in a lovely white chiffon frock that shades through yellow to orange at one side, the colored part flecked with black leaves. Black slippers make her appear smartly Spanish. Black hair parted in the middle and simply coiffed abet the illusion of grade and individuality.

WOMEN IN ARLISS FILM MAY AS WELL BE OUT

After the elation of being cast as the lead in a George Arliss picture has died down, an actress might start worrying whether it is an honor after all. True, lots and lots of people will see her, but will they get the chance to notice her?

Arliss leads are always sweet, and young, and pretty. They're practically interchangeable, their only real requirement that of being a screen wallflower. All that remains for them is to watch Mr. Arliss' every pungent gesture, every shrewdly accurate inflection, every winning, elfin mannerism and store them away if possible.

"The Millionaire," at the Winter Garden, has Evelyn Knapp as Mr. Arliss' smiling, dutiful daughter, utterly devoted to him so the audience will understand what a really darling father he is. She's supposed to be frightfully rich, to have everything her heart desires. Florence Arliss joins in the general adoration of her husband with true wifely love and indulgence for his cunning tricks and roguish whimsicalities.

In complete accord with the ladies in the cast, the ladies in the audience think also George Arliss just too precious.

Did You Know That—

Alice Weaver has been signed to appear in the Brandt production of "The Desert Song"....They say that Helen Patterson may marry into diplomatic circles in Washington and go to Paris to live soon....Earl Lindsey has postponed production on his show until fall....Walter Craig is now production manager of Sound Studios in New York.... Harry Archer walks down Fifth ave. with a carefree whistle....Peggy Fears is affecting a new boyish haircut....The high hatted doorman of the Metropolitan Opera is easily the most autocratic male in New York....Brenda Bond is engaged to a big luggage man....Julie Murphy brought back a gorgeous tan from her Florida stay....The Schrafft restaurants employ college boys exclusively as waiters at night....Saturday night at the Mayfair—Mary Nolan and Anita Loos and John Emerson, Georgie Jessel, Jay C. Flippen, Ginger Rogers, Archie Selwyn, Mrs. Harry Puck, Earl Lindsey, Alice Joyce and her daughter, Charles Farrell and Virginia Valli (looking very quaint in blue taffeta), Marion Spitzer, Harlan Thompson, the A. C. Blumenthal's, Bobbie Perkins and Herb Harris, Burns and Allen (Miss Allen wore a lovely frock of black lace with long sleeves and no back), Dorothy Hall, Florence Eldridge, Veree Teasdale, Bill O'Neil, Fannie Ward, Inez Courtney, and Julie and Bob Murphy.... Johnny Gallidett goes into the new Max Gordon revue with the Astaires.

Alice White's Error

Those young people with too much money and no responsibility still trouble scenario writers. This time Alice White, "The Naughty Flirt," is their ringleader, and what a one she is! Engaged to six or seven men—she can't remember which—expelled annually from a finishing school described as "select," she can't find enough ways of spending her $100,000 a year pin-money. By way of keeping busy, she throws ginger ale bottles out of windows, dances in a Night Court, distracts her father's poor but honest clerk and loves nothing better than a jolly ride in the police wagon.

It would have been better for Alice had the film never been released. The film makes a definite play for box-office sensationalism and fails every step of the way.

Lesson in Costuming By Women at 81st St.

A white chiffon, bodice snugly moulded and brief cape banded with dark fur may be a pretty stage costume but it is not the most flattering one Anne Suter could have chosen for her appearance at the 81st Street. All-white emphasizes a husky build. Waistline wrinkles caused by tight fitting are not flattering, nor is the general effect of a long, unruly blonde bob. Audiences like Miss Suter's harum-scarum manner, decided enough to register without the aid of a wild, tumbling coiffure.

Blanche Sweet's two-toned red ensemble, more youthful than the carelessly fitted frock worn at the Palace, is a neat traveling costume, appropriate to the action of her one-act playlet. Maroon skirt and slippers are attractively contrasted by a lip-stick red blouse, banded at a high waistline with a belt of brilliant blue, and a brief jacket in the lighter shade of red.

Phospherized crinoline, treated with purple spot-lights, lend novelty to the skating routines of the three girls with Sandy Lang.

MARRIAGES

Eleanor Hunt, to Rex Lease, April 9, in Las Vegas, Nev. Both are in pictures.

Frederick Thumm (non-pro) to Catherine Harms in Los Angeles, April 4. Bride was assistant to Jose Rodriguez, p.a. for station KFI, Los Angeles.

Spotting Guests and New Costumes Womens' Big Job at Mayor's Dinner

PERFECTION AT LAST!

"Strangers May Kiss" Has Everything—Even Norma Shearer

"Strangers May Kiss" is the perfect box office product. The film has everything—sex, glamorous clothes, expensive backgrounds, an attractive title, conflict that endures until final footage, an appealing moral and a star who fills Metro's most glorified niche. The beguiling cunning of George Fitzmaurice's direction utilizes rich incident that never intrudes upon a story, simple but excellently told and acted.

Once more Norma Shearer is that favorite of filmdom, the girl who doesn't believe in the awful necessity of marriage." Disillusioned, she seeks forgetfulness in a European whirl that takes her to the bars of Paris, the casinos of the Riviera and finally back into the arms of the one she loves. She eats her cake and has it, too, and the audience, so well has its sympathy been directed, doesn't begrudge her a happy, happy ending.

Norma Shearer clothes are becoming important. Women eagerly await the style lesson of each change of costume. Only at times does the designer forget that Miss Shearer is a small person who should not be burdened with too much decoration and length of line. Her real acting ability emerges in two dramatic scenes that prove she need not rely on studied artifice and squealing gayety.

LADIES AT THE PALACE AND DOING QUITE WELL

Ruth Roland at the Palace is trying in her own way, with little songs and lots of telling charm, to express her gratitude to her public in person. She's been doing the same thing for some time. Enters dramatically, in a glorious crimson velvet wrap tied at the neck with white ermine. All goes along fairly until Miss Roland announces an imitation of Ted Lewis singing "Me and My Shadow." She starts from the wings and before she's gotten 10 feet, a tiny colored child, in an exact replica of her costume, mimicing miraculously her movements, ambles on to make the darlingest picture the Palace has seen in a mighty long time. Tremendous.

Marion Sunshine is a little, likable personality. An easy, relaxed voice that holds a pleasing harshness, naturalness, an honest smile, and sincerity. She's not much of a one to fuss with clothes. Slim, long bodices and ruffled skirts do her nicely.

Ann Pritchard, who played the State not long ago, proves what magic the much smaller Palace works for acts. Same costumes, improved lighting, practically the same routine, yet everything looks, goes, and is received here with enthusiasm.

Don Azpiazu's act unleashes a wriggling brownskin miss with gold teeth and a shock of black hair who dramatizes his "Voodoo" number with thrills aplenty.

Radio's Joe Miller

(Continued from page 1)

even smacks of the double entendre. Material must be kept down to the most simple level, or lower.

No guessing either. Air patter boys have a surefire way gauging the gag reaction—their listeners' letters. Here's a sample that bowled them out of their rocking chairs, judging from the letters that poured into WLW, Cincinnati, following a Cotton Queen Minstrel broadcast:

"I got in an awful scrape over this income tax business."

"How so?"

"The government sent my wife one of those blanks."

"Well, that's nothing for you to worry about."

"So thinks you. She saw where the government fixed an allowance for the wife at $2,000 a year, and she gets only $5 a week from me."

Identifying the overwhelming number of honored guests at the speakers' table provided grand entertainment for those women who attended the Mayor Walker dinner. More than 40 guests, occupying dais positions, had to be classified as to name, position and life history before the ladies, curiosity satisfied, could turn their attention to food, the least important item of any banquet.

After the excitement died down, after it had been decided that Jimmie Walker's sunburn was becoming; that Walter C. Kelly didn't look like a Virginia judge; that Gershwin and Irving Berlin were probably talking shop so animatedly; that Dr. Mayer had a beautiful thatch of curly black hair; that Lou Holtz had refused to don a stiff shirt; that Gene Buck looked scared to death at having to make a speech, and that the handsome man next to Harry Hershfield was Dudley Malone; after all this had been settled, in came Maurice Chevalier to throw the gals into a dither of excitement.

An Old French Custom

He brought an old French custom to the feast by acknowledging Georgie Jessel's French salute in fashion equally Gallic. From then on, it was any speaker's turn to kiss Chevalier, the only woman so honored being Bessie Mack, presented with a diamond wrist watch in appreciation of years of service for the Guild.

Gowns, mostly black crepes and simple laces, were quieter than usual and more in keeping with a Sunday night affair. Fannie Brice used two diamond baguettes to clip the squared decolletage of a black satin, backless to the waistline. Nothing of the ingenuish quality of Grace Allen's stage frocks clung to her sophisticated white crepe, caught onto transparent chiffon yokes, back and front, with delicate silver embroidery. Long, snug sleeves and trailing skirt contrived sleek style and beauty of line. Blossom Seeley chose a lemon lace bolero over an uncomplicated black lace; Mrs. Harry Houdini, a pale lace that accurately matched platinum blond hair.

Ermine bands and orchids relieved the simplicity of Mrs. Jules Mastbaum's black satin, jade-beaded shoulder straps similarly brightening the black crepe worn by Mrs. Mischa Elman. Belle Baker, unaware of impending tragedy, wore a gay red silk caught at the waist with a brilliant bucklet, and Peggy Fears-Blumenthal was in cloth of gold and armfuls of diamond bracelets.

LOTS OF FUN AT ROXY AND MYRNA LOY'S EYES

Will Rogers gets knocked on the head so he can dream "A Connecticut Yankee" at the Roxy. Dreams engendered by such means can only be nightmares, which explains a lot of things. The musical comedy aspect of King Arthur's court, for instance, or the showgirl look of Myrna Loy as Queen Morgan Le Fay. Miss Loy gets her chance late in the picture to swathe herself in jeweled satin that cloaks her graceful young form just about as much as the last girl in an Earl Carroll pageant of all nations.

Miss Loy has her own genius for heavy eye make-up. She rings them thoroughly, then keeps them wide open the better to show how exotic they are. Her eyes can frighten the smaller children whose mothers have taken them to see the picture, even if they don't quite do what Miss Loy intends in the way of being strangely seductive.

Realism injected into the torture chambers of the Queen's castle, with victims twisted on the rack and hideous screams of agony rending the theatre, are in bad taste and completely out of the mood of the picture, certainly offensive to women and children who were having such a merry time of it before.

BIRTHS

Mr. and Mrs. Jack Fields, Derby, Conn., a daughter recently. Father is manager of Capitol, Ansonia, Conn.

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15 YEARS AGO

(From Variety and Clipper)

Remaining members of the Biograph picture company in Los Angeles received notice.

At Culver City Frank Keenan, Charles Ray and Louise Glaum completed a 5-reel feature, to rival the popularity of "The Coward."

Flo Ziegfeld, Jr., secured an injunction against a burlesque company billed as "Follies of 1916."

Holy week met Passover for the first time in years. Jewish holidays gave theatres stand off on Holy week.

"Chin-Chin" with Montgomery and Stone smashing all records at the Illinois, Chicago.

Doc Adams announces that notwithstanding 12 discharges, he is still with Al Reeves Beauty Show.

A. H. Spiegel died. The World-Equitable head succumbed to pneumonia after four days illness. Wm. A. Brady assumed control of all the Spiegel film interests.

50 YEARS AGO

(From Clipper)

Ohio Legislature passed the Stubbs law forbidding Sunday shows.

Tony Pastor and his newly organized road company played a week at the Howard Athenaeum, Boston.

Two and $3 prices were too steep and Sarah Bernhardt played at those prices to bad business in Newark, N. J.

Barnum show in Madison Square Garden, New York, drew 85,000 people in two weeks; considered almost unbelievable.

New York and Brooklyn battling each other over cat and dog shows

Hollywood

(Continued from page 6)

Falcon," claiming her stardom was left on the cutting room floor.

James Cruze gets day-and-date opening for "Hell Bound" at the Paramount theatres, New York and Brooklyn, late in April. His production for Tiffany.

RKO Coast vaude publicity taken over by George Brown, Bill Adler switching back to the home office.

Tom Reed, since 1924 climbing the writing ladder at Universal—publicity, titles, stories—is now on a week-to-week basis at the studio. The new status arranged as the last option of his five-year contract came up.

Polly Moran is home from the hospital after her fall, but Metro won't be able to start "Politics" with her until April 20. Roscoe Ates also goes in it, borrowed from Radio.

Franklin-Hughes circuit has taken a $25,000 lease on an 800-seat house being constructed by community finance in Chillicothe, Mo.

RKO-Pathe took Louis John Bartles for its traveling salesman shorts, and Harvey Gilstrom (ex-Sennett) to meg "That's News to Me," first of the Frank McHugh reporter series.

Radio borrowed Paul Cavanaugh from Fox to play opp Kay Francis in "The Next Corner." Miss Francis was borrowed from Paramount.

Fox shunted Paul Perez from the story of "Blondie" to foreigns. Gene Towne sticks on the story.

Newest Marx Brothers gag-man is Al Shean, once Gallagher and Shean.

Inside Stuff—Pictures

(Continued from page 28)

slated for ouster and his job taken up by an individual outside the industry, has been thoroughly n.g.'d. It was found that a real estate expert formerly connected with the company originated the plant with the company itself. The latter promptly nixed the idea.

One angle, an inside glance into company workings shows is that the exec concerned has several years to go on his contract, which carries a large weekly salary. Any commission for a settlement of the contract would thus also be large. The real estate expert is quite well known for his large fees and deals.

Another angle is that the exec mentioned in such ouster and settlement deal is persona non grata with the company chieftains, but the company won't buy him off although he can walk out if he wishes.

With all major studios rebuilding their stock companies Fox leads the move by adding 10 youthful players to its list. This lot has more stock players than any other studio, carrying 80 performers under contract.

Paramount and Metro have 46 players apiece under contract; Radio, 25; First National, 23; Warners, 21; Universal, 12, and Pathe, 10. Columbia, Caddo, Roach, Sennett and Tiffany have a total of 40 players under contract. Total number of players now under contract to major studios is 301. This is the top number of players assured of a steady salary at any time during the last year.

General belief is that the studios will concentrate on building their own talent, at least for next year. Stock player idea has been in and out of favor ever since pictures became a big business.

Nick Schenck and J. G. Otterson, according to reports in electric circles, are bordering on the outs as the result of Schenck's demand for the electrics to keep out of the hotel installation field and the ERPI's chieftain's retort by laying down the glove.

The electric is increasing its efforts to sell hostelries and at the same time is going out of its way to keep secret from the film trade all hotel contracts and prospects.

Efforts to get for publication a list of W. E. wired hotels, in addition to those at the Astor, Waldorf and one in Milwaukee which were learned from outside sources, were futile. They resulted in a general run around with final admission made that W. E. is not anxious for this kind of publicity.

Hays organization probably is the only one in the world where decisions are reached without the casting of votes by directors. When there is a decided difference of opinion, Will Hays personally confers with the members having dissenting opinions. Unless they can be persuaded no action is taken.

This voting status became known when inquiry was made as to why two of the most important members, Western Electric and Eastman Film, were not eligible to vote at meetings. J. G. Otterson and George Eastman have no voting privilege because of the classification of their interests. Nevertheless they are permitted to attend all meetings and have as much voice and weight as any of the other members, who are recognized as possessing formal voting rights.

Newspapers grow steadily more leery of news matter concerning Paramount-affiliated names. Currently they're wondering if they were chumped into tossing a lot of free advertising into the forms on the Dreiser-"American Tragedy"-Paramount tilt.

Practically all the news matter coming from Paramount's Coast studio acquires a commercial angle shortly after it breaks. This was true of the various Clara Bow episodes, with her pictures having a strong resemblance of her escapades.

Whether it's Paramount's method of capitalizing all news breaks, or premeditated publicity, newspapers have lost much of their Paramount enthusiasm.

Radio Corporation of America and many of its subsidiaries are scheduled for a lot of moving days before they settle down permanently in the yet-to-be-built Radio City.

Next month the first of the series in moves will take place. Then the three floors now occupied in the Woolworth building will be abandoned and the new building which RCA owns in title at 51st street in the Madison avenue region will be opened and occupied.

Radio execs figure it will be two years later that the next move to Radio City will be made. This in turn entails renting the new Radio building to outsiders the same as Rockefeller interests will lease 25% of the big 5th avenue area to Radio.

Warners has been turning down requests for free and preshowings of the Bobby Jones shorts in golf clubs. The queries, in many cases, have been instituted by outlying WB representatives who believed advance showings in the club houses might aid in stimulating local interest.

But Warner execs figure that its reps may be currying favor with the clubs for future membership or green fee angles and, anyway, that golfers will attend the theatre to see the Atlanta boy swing. So any thoughts of special country club nights are out on the Jones reels.

Across the front of the Central theatre on Broadway, where Columbia's $2 "Dirigible" is playing, is a dirigible sign between each floor. That gives the front three electrically lighted dirigible signs, without either one extending beyond cornice to cornice. But the gross flash of the switching signs is equal to a large display at a very cheap cost.

In all there must be six or seven Dirigible displays on the Central, including the marquee, besides the large-sized floating rubber Dirigible above the theatre.

Will Hays is authority for the annual findings that until 1930, 90% of the published material was not suitable for screen transition. This owing to the very nature of its literary quality, which made it actionless or disinteresting for the screen.

Improved public taste has opened a greater avenue for literary borrowing by pictures. This supposedly improved good taste by the film public is directly ascribable to influence of the dialog films, according to Hays.

Some curiosity around as to how the German films can manage to mark up such long runs in New York. "Zwei Herzen im ¾ takt" is into its 27th week, and holding on steadily, and "Wein, du Stact der Lider" is now in its sixth week and is seemingly set for another month anyway.

Answer, according to the managers of the Europa and Little Carnegie where the two films are housed, is that there is much repeat business on the films. Germans, it seems, are quite willing to go to a film two, three and more times if it strikes their fancy.

Criterion theatre, Oklahoma City, was crowded when a well dressed young man strolled down the center aisle without the aid of an usher. He was trying to spot a vacant seat with eyes still blinking at the darkness.

From the screen the heroine chirped, "What's the matter?"

"Nothing the matter. I just can't find a seat," flashed the wandering patron.

The laugh almost broke up the show.

Inside Stuff—Legit

For the past three weeks, in the Sunday "Herald-Tribune," repercussions of Walter Hampden's caustic comment on the critics of the New York dailies have been sounding. Hampden, in an interview with Lucius Beebe, one of the paper's ace writers (also one of their Boston writers) said mean things about the reviewers and immediately the boys came back at him, leaping to their own defense against his charges that they were interested in but a small section of the theatre, etc.

Two weeks later, a fulsome piece on Hampden appeared in the magazine section of the paper. On the same Sunday Percy Hammond returned from a rest in Florida, jumped at Hampden in his column and said that Hampden, when he played Buddha in "The Light of Asia," gave Broadway "some of the most execrable acting it had ever seen, not even excepting Ethel Barrymore as 'Scarlet Sister Mary'." This Mr. Hammond has what is technically known as a long memory.

Last Sunday it began over again. Beebe went to see Hampden's present manager, George C. Tyler (Hampden is playing in "Admirable Crichton"). Tyler said he thought the critics in New York were the touchiest things he had ever seen; that you must suffer their criticism in silence but that if you criticized them, woe betide. Tyler went on to say other things about them and spoke about as plainly as Hampden. Whether the critics will get touchy at Tyler's comments will be seen during the week. What Hampden should have observed, when he took a crack at them, was that in the week following his assault, there were no new shows and the boys were hard put to fill their daily space, and hence grabbed at the nearest subject. A good rule to follow is to lay the boys low in those weeks filled with openings; then they have no space to come back.

Vince Barnett, Hollywood's professional ribber, is back in that town after a vaude tour and telling about his latest ribbing act which had Frank Mandel, of Schwab & Mandel, the victim.

While Mandel was preparing to open "America's Sweetheart" in Pittsburgh, Barnett wandered backstage while the promoters were away and kidded the company into believing he was running the show. He ordered changes, took out chorus numbers, and in general started a panic. When Mandel entered and started for Barnett, the ribber began talking about "starting proceedings on the show." A conference was called at the hotel and Barnett kept up the stuff, with the aid of Schwab and others in on the gag, until Mandel got too hot and went for Barnett with a cane.

Barnett always climaxes his ribbing just in time to prevent the first sock.

A couple of deals are on to relight Warners' Hollywood theatre in New York. Film firm is said to have had one offer of a flat rental for summer occupancy but has made no decision as yet.

Prior to young Lewis Warner's death the matter was broached of WB financially getting behind a musical which would go into the house for the hot weather months at a $2.50 or $3 top. Connecting link was Jack Whiting, juvenile, under film contract to Warners but currently on loan to Schwab & Mandel. Whiting still has about one more picture to go for the firm. The subject was broached to him that if he found a script that he liked Warners might put it on.

A final verdict on Whiting and the theatre is still pending. The house has been dark throughout the winter.

Delay in arrival of Helen Hayes at Metro because of the success of "Petticoat Influence" in Chicago has left Edgar Selwyn, who will direct her in "Lullaby," in doubt whether to cheer or complain. Selwyn has an interest in the Harris theatre, Chi, where the show is playing on percentage.

If the picture is delayed Selwyn will return to New York later than expected and miss out on some legit plans for the three Selwyn theatres in New York. Miss Hayes is now expected around May 1 with "Lullaby" to start a week later. Selwyn is writing a play to be produced in New York this fall.

A proposed Dallas, Texas., tea party presumably brought to attention a tiff between Florence Reed and Ethel Barrymore.

So happened that both legit stars played Dallas last week, Miss Reed in "Shanghai Gesture" for a week, and Miss Barrymore in "Love Duel" for a one night stand. Summarized as the biggest legit event for that burg in its history.

Party was planned both for publicity and social purposes, but Miss Reed gave it a flat thumbs down. She's still supposed to be sore about Ethel's Equity attitude on the Coast during the actors' strike two summers ago.

Lynne Fontanne and Alfred Lunt will receive $75,000 for the Metro talker they will make during the summer in Hollywood.

Inside Stuff—Vaude

In the NVA checkup from the RKO offices it was found that a pretty generous donation was turned in daily from the Cameo theatre in West 42d street, New York, credited to Reds patronizing the foreign picture on display.

The house figured that 95% of the audiences last week were unquestionably communists, yet each time the NVA collection was taken something like $50 was garnered on the day.

The feature at the time was "Cities and Years," running 85 minutes, which deals with Russia and Germany in 1914.

Daddy Cunningham, 74-year-old acrobat touring for RKO in Bob Robinson's act had a narrow escape while playing Sioux City a week ago. Cunningham was resting in his room on the top floor of the Jackson Hotel when the structure burst into flames Saturday afternoon. Fire gained headway so rapidly escape by the stairs or elevator was impossible. Daddy was saved by climbing down a fire ladder placed outside his window, regretting that he was a little too old to make the jump. Damage to the hotel was estimated at $45,000.

Intense censorship campaign waged by RKO on its stages is showing some changes. At present barely over a half to a third page of cuts on acts is sent in to RKO each week. A few weeks ago there were from 10 to 15 pages a week forwarded by the secret reporters and the house managers weekly.

Either the acts have cleaned up or else general attention is not so rigid.

Mickey Moran, once with Bert Wheeler as Moran and Wheeler, now has the title of Wheeler's "stand in" at the Radio studios on the Coast.

Moran's duties are to stand before the lens as a double for his old partner while cameramen are getting their angle.

Irene Kuhn, who filed a $1,000,000 plagiarism suit against Metro on "Mask of the Devil," is of the original Six White Kuhns, vaude act. She was formerly married to Charles Kuhn.

Renewed activity among Broadway musical producers is the angling for featured vaude names for proposed shows.

Acts playing the New York Palace the past month have been very gratified by the nibbles from producers or their reps.

B'WAY LEGITS WAY IN RED

$3 Top Musicals by Several May Mean Lower Legit Scale; Capacity Factor

With one Broadway theatre already dedicated to $3 top musicals, another billing itself to follow, and several producers reported planning the low scale song and dancers, indications are for a new ticket scale for musicals.

Warner's Hollywood, large capacity, is now set for the $3 idea. Earl Carroll's new theatre, under construction, is announced for the same plan, with Carroll to produce. Also named in connection with the cheaper shows is Alex Aarons, as producer.

Broadway's terrific losses through failing musicals, is regarded as agitation towards a new level for admission. Differences in prices, it is claimed, can be made up through the seating capacity of larger houses, with a weekly gross of $35,000 possible because of capacity near 2,000.

There is also agitation towards less ticket money, a possibility of musical stock on Broadway, in addition to dramatic stock there. Stock musicals are already playing subway legits.

Coupled with the capacity possibility is the idea of cheaper production hook ups, replacing idea of shooting the financial works as heretofore.

SHUBERT NEPHEW OUT, BUT UNCLE JAKE'S IN

Milton Shubert will not direct the St. Louis civic opera this season, although he attracted attention there last summer. Understood J. J. Shubert will ostensibly be in charge. If so it will probably be the first time for an uncle to supplant a nephew in the show business in that way.

Young Shubert is said to have received offers from other cities to handle similar civic, summer, open-air shows.

Baker and Healy Into 'Sweet and Low' for Road

With Ted Healy already set as one replacement for George Jessel and James Barton, both of whom go out of Billy Rose's "Sweet and Low," the other comic will probably be Phil Baker. Deal between the producer and Baker is now pending and regarded to be set shortly. It is said Baker, if closed, will get $3,000.

Rose's musical, to be sent on the road, will likely be restaged, that job going to Sammy Lee, according to report.

Fanny Brice is expected to continue in the piece. Jessel and Barton will likely drop out next week (25).

"Sweet and Low" may locate in the Grand opera house, Chicago, around June 1. Scale not yet set but likely at $3 for week day and $4.40 for week ends.

Ending the run in New York, Billy Rose will bring his revue directly west.

Jolson's Sec 20 Years, Writes Book About Him

Frank Holmes, former chorus boy and Al Jolson's secretary for 20 years, has written a book of his experiences which has been accepted by Horace Liveright. Book is titled "Twenty Years With Al Jolson."

Holmes was a chorus boy in one of the first Winter Garden shows in which Jolson was starred and doubled into a sec job for about a year or two. After that he gave up the line job to write Jolson's letters.

PATRICIA ZIEGGY'S DEBUT

Flo and Billie's Daughter, 15, Subs For Sick Society Woman in Philly

Philadelphia, April 14.

Patricia, 15-year-old daughter of Flo Ziegfeld and Billie Burke, made her stage debut here Friday night (10) with her mother in "The Truth Game" at the Forrest. She assumed the part of the maid ordinarily played by Ethel Borden Harriman, society woman, who became ill here and taken to the University hospital.

Zieggy came over to see his daughter in her first part.

Mrs. Harriman, whose stage name is Ethel Borden, is recovering and will rejoin the cast soon.

Hammerstein's, at Auction, Goes for $1,250,000; Only One Bid Made

Hammerstein's theatre and office building was sold at public auction Wednesday (8), no bidder putting in an appearance except the bank which holds the mortgage. About 10 persons appeared at the sale room in Vesey street, principally consisting of attorneys representing the Manufacturers' Trust Company (mortgagee) and Arthur Hammerstein, bankrupt.

Sole bid and the sale price was $1,250,000, which was $50,000 under the amount of the mortgage. It was $11,000 under the actual cost of the land prior to it being assembled. Total cost of the theatre and building was approximately $2,800,000. The bank took a default judment of $180,000 against Hammerstein, that amount representing the difference between the sale price and the mortgage, plus interest and taxes.

Understood the Manufacturers' is willing to dispose of the property for the amount of the bid, if not under that figure, because carrying it involves further financial loss should the theatre continue dark. Considerable open office space in the building is an additional burden.

The proposal of Hammerstein to operate the theatre under lease and present music hall shows along the lines of the former Hammerstein Victoria is off. The manager is expected to establish offices elsewhere.

Grauman and F. Warner Will Try Coast Revue

Los Angeles, April 14.

After the "Street Scene" run at the Mayan theatre, Sid Grauman and Franklyn Warner will get together as joint producers of a musical revue.

Warner has been out of producing pictures since his flop "Temptations" last fall. Following closing of the show he announced another revue, but it was called off when Warner became ill with blood poisoning, from which he is just recovering.

George Roesner has been mentioned as doing the book.

Par Behind Sharpe's Play?

Backing for "Company's Coming," Stanley Sharpe's first play as an indie legit, is reported coming from Paramount, through Par's Frohman office. Show opened at the Lyceum. Frohman controlled, last week.

Sharpe's Equity bond, instead of in cash, is a letter guarantee from the Par subsidiary.

45 OF 60 HOUSES ON B'WAY LOSERS

Even Break for Four—Solution Hard to Find—Uptown Trek Looms—Millions Gone in '31-'32 Set New Record

PROFIT IN DARKNESS

With the '30-'31 legit season due for its curtain shortly, a survey of Broadway legit theatre profits, from the realty standpoint and made by theatre owners, shows the season, as well as 1930, to have been the worst on record.

Depreciation, it is claimed, has been ruinous. Losses are into the millions. For the season, a possible 25% of the legit theatre total may show a profit. For the year that estimate drops to 5%.

Of over 60 stage houses, owners say only 15 have climbed into the black since the season's start. Four have judged to have gone even, through hits, flops, and operating expenses tossed away on the latter.

An average of over 20 weekly is regarded as steady for theatres remaining dark throughout this season, with the non-lighted varying.

A partial list of losing properties, dark as of Monday (13) shows their estimated value to be in excess of $25,000,000. This list includes:

Hampden (dark all season)	$1,200,000
Cosmopolitan (dark all season)	1,500,000
New Yorker	1,600,000
Craig	1,200,000
Ziegfeld	1,800,000
Liberty	2,200,000
Lyric	2,100,000
Garrick (mortgage foreclosed)	350,000
Comedy	600,000
Lyceum	1,100,000
Fulton	600,000
Gaiety	2,200,000
Vanderbilt	650,000
Belmont	225,000
Bijou	400,000
Barrymore	1,100,000
Biltmore	1,400,000
Longacre	900,000
Hammerstein (including building) (foreclosed)	2,700,000

Dark also, but not valuated, are the Princess and President, small seaters and independently owned. Both lost during 1930.

No More Bonus

It is pointed out by one theatre owner that in 1928 a bonus ranging from $250,000 to $500,000 would have been necessary to acquire an equity in any of the listed windows. Today, this same operator claimed, "he would not pay $5,000,000 for the entire crop."

That depression and current conditions cannot be wholly held accountable for the situation is claimed. One reason brought out is the present parking restriction in Times Square, thought a prime factor in the failures of weak shows. With production at its normal figure, attraction shortage is thus marked off as a factor. Also pointing away from condition as a cause is biz done by picture houses on Broadway.

That a solution is wanted but not yet found is claimed by theatre men, faced with an overseating problem.

Due to the obsolete buildings as legit theatres, pending modifications in the building code, allowing erection of office buildings over places of public assembly, constitute no hope to legit owners. Further, it is stated, an over-office capacity exists similar to the theatre's overseating trouble.

Profit Houses

Houses classed as profitable by owners, and for the season only, are Golden, Guild, Hopkins, Playhouse, Alvin, Belasco, Mansfield, Music Box, Erlanger's, National, Sam Harris, Broadway and Miller's. On an annual basis, this total would be lessened.

Since August, legit's every idea on keeping places open has been used, notably on the Shubert end. That includes revivals, importations, shrimp musicals, return engagements, stock, two for one's, and as the limit an indoor circus booked into the Jolson (Shuberts).

From the field standpoint, changes have been few, and those with two limitations, burlesque and films. Former now in the Eltinge and Republic, on 42nd street's Bowery. Wallack's, same street, is a grind picture place. President, Princess and Belmont, taken for foreign talkers, all, after a short while, folded again.

More Imported Plays Next Season; Plenty of Alien Quickies in '30-'31

Despite poor b. o. by the majority of imported plays on Broadway this season, with plenty as outright quickies, indications for next fall list a minimum of eight foreigners to be produced. More is certain, with the Shuberts, '30-'31 imports not yet counted.

Theatre Guild with four set, one by Emil Ludwig, so far stands to produce the most. "Roar China" and "Miracle," aliens this season for the Guild, were not standouts.

Gilbert Miller, favoring plays of foreign origin, is set on two and known to have acquired others. His pair are Molnar's "The Good Fairy" and "Weaker Sex," Bourdet's play current in Paris. Walter Connolly is reported as engaged by Miller as lead for one importation.

For foreign pieces also are Jed Harris and Herman Shumlin, with a single, each, so far, Harris has the French "Je t'attendais" and Shumlin another by Vicki Baum, "Grand Hotel," writer.

David Belasco, in addition to Patrick Kearney's play, may do a foreign or two. He did two this season.

POST-TRUCK DIALOG

What Mme. Schumann-Heink and Mr. Kaufman Said on Way Out

Mme. Schumann-Heink and S. Jay Kaufman were in a taxi accident last week. A truck demolished the cab, throwing both out unhurt.

Kaufman in a panic cried: "Madame! madame! Are you hurt?" The opera singer calmly replied: "Now, Mr. Kaufman, don't get so excited. Are you all right? Don't worry about me."

Alternating U. S. Stocks For London and Paris, Is Jas. Light's Scheme

American stock companies in Paris and London, alternating between the two cities, may be organized within the next few weeks by Jimmy Light, formerly of the Jed Harris staff, and previous to that a director at the Provincetown Theatre.

Light left last week for London to see what movement is most advisable. Immediately after looking around in the two cities he will return to organize a London company of "Emperor Jones," with Paul Robeson starring.

Whether "Emperor Jones" will start the twin stocks is not decided yet, but will depend on what Light finds out about conditions in Paris. If the stock idea doesn't seem advisable he will content himself with the "Jones" staging.

ACTOR'S TUXEDO NO FLOOR MOP—EQUITY

Chicago, April 14.

Price of a tuxedo, and who was to pay for it, was the big problem confronting the "Sketch Book" company here last week. Management claimed that Coly Worth, one of the performers, had to plank out the coin, while Worth pointed his finger the other way.

Worth wore the tux in a skit following a bath-tub scene in which much water is spread. In the skit Worth does a roll on the floor. After a few weeks of this, the management decided that the tux was too shabby and demanded that Worth get a new one. Worth was willing if the management paid, while the company said it was strictly up to Worth.

Equity finally stopped a riot by ruling that since the water wasn't Worth's fault, the suit was part of the show's prop and, therefore, the duty of the management to buy the new set of threads.

GEORGETTE COHAN ILL

Georgette Cohan was rushed to a hospital Monday (13) morning. Her condition is reported as serious.

She was to have left for the Coast this Friday.

ERLANGER'S 8 '31 PRODUCERS

Erlanger's 1931 producing plans, still in the making, are now at the stage of including eight producers. Two others are additionally possible.

Now lined up are Max Gordon, Chester Erskin, Hassard Short, C. B. Dillingham, George Tyler, John Williams, Lawrence Langer, John Colton, Green & Gensler and Edward Blatt.

New to the list are Short and Erskin, although as Erlanger producers, Williams, Langer and Colton produced no shows this season, despite being in the office.

DODD ACKERMAN LANDS IN PAR'S L. I. ART DEPT.

P. Dodd Ackerman, about the best known of all legit's scenic artists, has tossed his studio in New York in favor of Paramount's art department at the Long Island studio.

In Astoria Ackerman is asst. to William Saulter, Par's art director.

Brandts' S. & D. Revivals On B'way Mebbe at $2 Top

Broadway bookings for Brandts' musical revivals, of which "Good News" and "Hold Everything" are now out, are claimed to be set by the producers. New York time at a $2 top will follow after the song and dancers have played the Brandts' four subway spots, with a week each in Boston and Philadelphia. The brothers have made a bid for Warners' Hollywood.

Now rehearsing is "Desert Song," to open in Jamaica Monday (20). "Five O'Clock Girl" is casting as next, to open in the same town April 27. "Follow Thru" will most likely be the fifth revival.

"Dr. X," Brandts' chiller closing Saturday (18) at the Hudson, New York, is to fold for the season.

Astrologer's Bad Guess On N. Y. Belmont Run

Dolores, astrologist and seer, into the Belmont Monday (6), did a quick fold, closing after the Wednesday (8) show. She was on the bill with Hermes, illusionist, and in on percentage.

Previous to the Belmont stay, Dolores, with a local radio station tie-up, was to have gone into the Cosmopolitan.

CONCERTS

By Sallie

Cream of the Met stars in the final performance of "Mignon." Lily Pons sang "Polacca" as if inspired. In the first act she was seen in an entirely new outfit. Bouffant striped taffeta skirt, very long, with a tight fitting basque of emerald green velvet with long sleeves. In the second act where she repeats the big aria, the little French prima donna scored heavily, in a fascinating frock of heavenly blue chiffon with yards of tulle swathed around her throat. In this act she wears a gray wig. As Miss Pons matures her voice may gain more color. Her high flute notes are splendid but Pons' voice registers seems uncertain.

This is the one opera that Bori appears in boy's outfit, red velvet pants with directoire coat of gold waist, tan hose and patent leather pumps with huge buckles. It all made her an eyefull. Gigli, Rothier, Bada, Ananian and Cehanovsky sang the male roles.

Gigli was not in his usual form and the role by no means suits him.

Gladys Swarthout as the prince in an outfit of rose pink brocade was stunning, but she did not make the best of her opportunity of holding the stage alone.

Packed house with standees. Every performance for this last week at the opera a sell out.

Iturbi Stands Well

Jose Iturbi, Spanish pianist, had his farewell recital in Carnegie, to complete capacity. Iturbi's style is decidedly his own, sparkling and fiery. With fine technique and good phrasing he can easily be classed as an outstander.

Debussy's "Fire Works" he did in fire works style. Everything popped. De Falla's "The Love Magician" he played with much brilliancy.

Dozens of admirers flocked close to the stage after the performance and begged for more encores.

Elly Ney's Beethoven

Mme. Elly Ney was received with much warmth in a piano recital, devoted to Beethoven, at the Town Hall. As a musician she ranks high.

Mme. Ney is tall and attractive on the stage.

The Universal Toscanini

In his usual non-ostentations style, Toscanini conducted his last concert of the season with the Philharmonic at Carnegie. Opened with "The Bartered Bride" and closed with Wagner's "Flying Dutchman."

His concerts are educational without frills. He has a memory which discards scores, while his poise and dignity on the platform are marked.

Crowded house as usual and storms of applause.

Bledsoe's Drama Sense

Jules Bledsoe, Negro baritone, sang his farewell concert at Carnegie. His program, as in previous concerts, included songs in French, Spanish, German, English, and groups of Negro spirituals, with folk songs.

His singing of Artie Mathews' "Who Am I?" and Handel's "Hear Me, Ye Winds and Waves," met with warm response.

Mr. Bledsoe's singing is so intelligent in a dramatic sense one feels its fineness. The large audience responded with much enthusiasm.

Piano Playing Team

Ida Deck and Andrew Haigh appeared in a joint piano recital at Town Hall. They have appeared as soloists here and abroad.

As a team, interesting.

Symphony's 50th Year

At Carnegie the Boston Symphony Orchestra in its final concert of the season. Also its 50th year. Program chiefly of Bach music.

Serge Koussevitzky conducted.

Good-Bye to Mu

"Peter Ibbetson" at the Met with the original cast. This opera has played six performances to capacity.

Mme. Telva looked regal in green velvet of the period, with a long trailing plume in her French chapeau.

Mme. Bori's costumes were exquisite, one of pink organdie bouffant, worn with a sheer picture hat turned directly up at front with a touch of French blue ribbon. In her Panniere gray taffeta hat to match with long plume she looked the Duchess, her role.

There were more than a dozen curtain calls and many swarmed back stage to say au revoir to the stars.

EQUITY TRUSTS 33 OF N. Y.'S LEGIT PRODUCERS

Equity has posted a list of 33 New York managers exempt from posting cast securities.

They are Aarons & Freedley, Gus Pitou, Chanins, Joe Leblang, Wm. Harris, Jr., Sam Harris, Charles Dillingham, Winthrop Ames, Arthur Hopkins, Charles Hopkins, A. L. Jones, Arch Selwyn, Edgar Selwyn, Horace Liveright, Chas. Wagner, Kenneth MacGowan, Walter Hampden, Jules Leventhal, Jed Harris, George White, David Belasco, Schwab & Mandel, John Golden, Theatre Guild, Charles Frohman, Erlangers, Brock Pemberton, O. E. Wee, Dwight Wiman, William Hodge.

Additionally exempt from guarantee bond giving are a dozen members of the nearly inactive Managers' Protective Association list. Latter includes Wm. A. Brady, Crosby Gaige, J. M. Gaites, Jones & Green, Alex McKaig, Gilbert Miller, Lee Shubert, Frank C. Reilly, inactive; L. Lawrence Weber, A. H. Woods, M. J. Nicholas, inactive.

"Unborn Child's" $4,700 In Two Weeks—Closes

Revival of "Her Unborn Child," produced by Weiss brothers from pictures, closed Saturday (11) in Jackson Heights. Show had been out two weeks in the subway, playing to total gross of about $4,700.

Claim is the layoff is for one week, with re-opening April 20. Cast was paid off from the bond the first week.

Those Barrymores!

New Orleans, April 14.

Ethel Barrymore Colt, who has been appearing with her mother, Ethel Barrymore, in the latter's southern tour of one-nighters, is at Touro hospital with measles. Miss Barrymore's husband is on his way to New Orleans from New York to remain with his daughter, while his wife continues her tour into Texas.

The Barrymore entourage in "Love Duel" grossed $8,000 in three days at the Tulane. Ethel's refusal to be interviewed gained more space in the dailies than if she had been interviewed.

Those Barrymores know their press stuff.

Harris' Race Riot Play

Hollywood, April 14.

Gilmore Millen's race riot play, "Flame," has been taken by Jed Harris for October production.

"Sweet Man" was Millen's first book. This is his first play.

B'way Cage Change

Al Hyde is out as treasurer of Moss' Broadway. An entirely new box office crew went in Monday. Riv Bisland, formerly of the Alvin and lately in Leblang's is treasurer with Bill O'Donnell and Charles Lyons assistants.

Orpheum, K. C., Films

Kansas City, April 14.

Orpheum, for two seasons in stock, will open shortly with all pictures.

Sound equipment installed.

It will give RKO two houses here.

Rawlinson for "Virgin"

Herbert Rawlinson will leave "Right to Happiness," current, to head "The Modern Virgin," new play by Elmer Harris, which Lee Shubert is readying.

"Virgin" opens in Washington April 27. Cynthia Rogers is also in the cast.

Reverse Feed

Treating most of the actors in the cast to something new, labor crew of "Five Star Final" at the Cort blew the troupe to a party, Thursday (9) night.

Basement of the theatre was converted into an old fashioned bar for free lunch.

$50 Will Get Little Theatre Trophy Cup Back from the Mme.

Denver, April 14.

Colorado state Little Theatre tournament was nearly disrupted in a fight over the Samuel French trophy, major prize offered annually. It was won last year by the group headed by Madam Giana Regamey, and she refused to relinquish it.

Before permanent possession is given the cup must be won three times straight, but because Mme. Regamey claims the Denver Art theatre, backers of the tournament, owe her $50, she says she will not give up the trophy until she gets the $50.

The $50 was won, she claims, on a play written by Harry McGuire, a Colorado author, who won $75 because of it. The entire $125 was given to McGuire, and he neglected to give the Regamey group their share, according to the madam. McGuire is in Europe.

Theatre claims the matter is between Mme. Regamey and McGuire, but she refuses to give up until she collects. Association decided to secure a duplicate and will take legal action after the tournament.

Grauman's 'Lifetime' Hangs On for Evens in Frisco

Hollywood, April 14.

San Francisco gave Sid Grauman one of those local-boy-makes-good welcomes and sent off his production of "Once in a Lifetime" in big style in that city. Following 'Frisco the show goes to San Diego for a fortnight, then returns to Hollywood "by demand." Played originally at the Mayan, downtown.

Grauman expects to get even in 'Frisco, still being a bit in the red following his 10 weeks here.

Original Cast at $1 Top

"Young Sinners," revived at the New Yorker theatre by Stanley Sharp at $1 top, will have some members of the original cast.

They are Dorothy Appleby, Walter Wilson, George Lessey, Arthur Bowyer, Alfred Hesse and Arthur Scanlon.

"Promise" Sold for Road

Deciding not to tour "Oh, Promise Me," Sam Harris disposed of road and stock rights. Gregory Ratoff will present the show in Chicago.

Retained from the original cast are Edward Robbins, Sydney Shields and Matthew Crowley (who replaced Lee Tracey). Joseph Briggs engaged for the Donald Meek part.

First of the stock showings will be at the Lyric, Phila.

ALLENTOWN STOCK

Allentown, Pa., April 14.

"The Family Upstairs," playing to capacity, opened the Charles K. Champlin Players' new engagement at the State.

Champlin's players include Julith Alden, Betty Ferris, Jack Egan, Arthur Griffin, Pegg Wilton, Roy F. Lewis, Frank McMunn, Bert Carpenter, Ernest Calvert, Mary Bubb, Marcia Linya, Frank Brooks and Thaddeus Grey.

Betty Blythe in Stock

Betty Blythe, formerly of pictures, is now in stock at Rochester, N. Y., with George Kondolf's company. Glenn Hunter also is due at the upstate troupe.

Currently, Miss Blythe is in "Street Scene." Monday (21) she and Hunter start with "Up Pops the Devil."

ZIEGGY SEEMS SLOW IN ASSEMBLING NEW CAST

Despite the Ziegfeld announcement of a May 16 opening date for "The Follies," the beaut picker, while engaging Mack Gordon and Harry Revel, new writing team, to do the show, still needs a cast.

Joe Laurie, Jr., and Jack Pearl are tentative comics and Ruth Etting a possibility. Beyond this trio no one appears to be a certainty. Zieggy usually is set on his cast this close to the estimated opening, if the announced date is correct.

A probability of A. C. Blumenthal angeling the "Follies" is off. It looked like Blumey for Zieggy during the negotiations for Arthur Klein's long dormant musical book, but they disagreed on terms. Blumey is considering solo production of the Klein show.

Account is that Erlanger's chief and only staple contribution thus far toward the new "Follies" is granting permission for Zieggy to use that title at his own theatre instead of the New Amsterdam, to which it was bound by a previous agreement.

Ray H. Miner Takes Three Plays for Film Chance

Paramount's legit subsid, Ray-Miner, has purchased "Blessed Event," by Forrest Wilson and Manuel Seff bought from Sidney Phillips. Others are "Prisoner's Base," by Jerome Dreifuss, and "Something Borrowed," by J. Kirby Hawks and Blanche Turnbull, tried out.

"Event" is a newspaper story. "Prisoner's" dealers with Devil's Island, and "Borrowed" is a society talker possibility.

Mrs. B. V. Burke's Divorce

Cambridge, Mass., April 14.

Mrs. Beatrice V. Burke of Melrose, former actress, was granted a divorce from Walter C. Burke on a charge of cruelty.

Mrs. Burke said she was married in Boston Jan. 23, 1917, and continued on the stage for some time after the wedding.

She said about a year ago she opened a tea room in Melrose, and there her husband abused her in front of her employes. She finally had to discontinue the business.

The couple separated last December.

Shumlin East on Detail

Hollywood, April 14.

Herman Shumlin, legit producer, now going east, will return to the coast after a fortnight's stay in New York. He is under contract to Samuel Goldwyn and United Artists.

Legit producer, learning film executiveness with Goldwyn, is eastward to supervise certain details of "Grand Hotel."

"Parizer Platz 13," by Vicki Baum, "Hotel's" author, belongs to Shumlin. He will either do it as a play or film first.

Wrong Report

Another report having the Liberty on 42nd street going over to stock burlesque was current late last week. Monday (13) the house booked "Betty, Be Careful," to be presented by Gerald Bacon in two weeks.

Doc Bernstein's Play

Chicago, April 14.

Dr. Julius Bernstein, house physician for all Chicago's legit stands, is dickering with the Shuberts on the production of a play he has authored entitled "Thanks to You."

As soon as script has undergone necessary revisions cast will be engaged and show put into production in New York. Initial exhibition set for Chicago.

Play of the domestic comedy variety has for its central character a young medico.

Par Not Interested

Stock, in Astoria, L. I., near the Par studio, is to start shortly. Paul Scott will make the try.

Par not interested.

STOCKS LOOK UP; 15 NEW COS., 74 TOTAL

Dramatic stock has taken the biggest bracer in years. Since Easter 15 new stocks have opened, with at least three more pending.

Stock operations lately have fluctuated around the 55 point, with 59 up to the opening of the additional 15. It is planned for another company at the New York theatre, New York, under George Sharp's direction, which will then set the total operative at 74.

The new stocks opening include James Thatcher's Palace company, Hartford, Conn.; Charles Chamberlin's State troupe, Allentown, Pa.; Jimmy Coots' Savoy Players, Asbury Park, N. J.; George Sharp's in the Hartman, Columbus, O.; Arthur Casey's, English O. H., Indianapolis; Brandt's musical revivals, Carleton, Jamaica, N. Y.; W. H. Wright's, Majestic, Jackson, Mich.; C. D. Peruchi's, Orpheum, Nashville; George Kondolff's, Masonic Auditorium, Rochester; Steve Cochran's, National, Washington; William Julie's, Rialto, Elyria, O.; Westchester theatre, Mount Vernon, N. Y.; Ada Dalton's, Silver theatre, Waterville, Me.; Graham Pockett's, Royal Alexandra, Toronto.

JURY TRIAL DENIED NILES' WILL CONTEST

Cambridge, Mass., April 14.

Eight cousins contesting the will of Irving Harris Niles, late of Cambridge, who left a sum estimated at from $200,000 to $1,000,000 to the Actors' Fund of America, suffered a setback Friday (10) in Middlesex County Probate Court, when Judge Charles N. Harris denied a jury trial on the contest.

The decision means that the Actors' Fund will receive $200,000 from Niles' own estate, but still leaves open to contest the trust fund of nearly $1,000,000, left to Niles by his father, J. Harris Niles, late Cambridge manufacturer. The judge's ruling also means that any further proceedings must take place before a single judge.

The contestants had alleged that Niles was of unsound mind at the time of the execution of his will.

Scenic Artists' 32-Hr. Wk. Dropped—No Cure

Thirty-two-hour week ruling recently passed by the New York scenic artists' union has been rescinded. Reported reason was failure of the limit rule to solve unemployment problem.

Union now is working on another cure.

Name of Burlesque

Akron, O., April 14.

Dramatic stock at the Grand lasted six days. Stock burlesque then returned.

People wouldn't be attracted to the Grand after burlesque for so long.

"Father's" Chi Yank

Chicago, April 14.

Following an unprofitable three-week stay at the Cort, "When Father Smiles," starring De Wolf Hopper, was yanked. George Wintz produced.

"Father," by Sheridan Gibney, has been returned to the author for revision.

Blau's Imported Play

Bela Blau will produce "The Captain of Koepenick" by Carl Zuckmayer here next season.

It is the current hit of Berlin produced by Max Reinhardt at the Deutsches theatre.

AHEAD AND BACK

Frank Bruner as company manager and p.a. for Belasco and Curran in San Francisco. Moves ahead of "Elizabeth, the Queen," from the Belasco, L. A.

AMATEUR STAGE FACTORY

Foreign Picture Shoestringers Trying to Work Both Ends in N. Y.

Shoestring importers of foreign films are mushrooming in the Broadway sector, attempting to bask in the temporary lustre of success which has been achieved by isolated foreign product in the arties. Number may possibly reach 10. Every day this number is increasing. Their methods of approach and progress are similar to the shoestring legit producer. They hire desk space and then look for an angel and a break.

While outsiders sniff at the furore which these mushroomers excite by their antics and spasmodic publicity, the bigger companies are the least perturbed, totally ignoring them.

There have been so many inquiries at certain of the smaller legit houses by these self-styled booking agents that nobody any longer pays attention to their inquiries. That's probably from the theatres' experience with shoestring legit birds.

Film men who aren't hep to such antics, however, are likely to bend for the mushroomers' line and those who do, like these newer entries into the biz, are not acquainted with conditions as they exist

If angeling a legit is tough, angeling a foreign film is tougher. That none if any backers are forthcoming is proved by the fact that none of the houses inquired after have been taken on so far, nor are they likely to be.

The System

The way a shoestringer works is to follow certain foreign production and make overtures abroad through mail and otherwise, to agent and service for booking. Rarely, if ever, are they likely this way to hit upon any kind of outstanding picture. What the major companies on this side don't get the first crack at, the established arties do. After that it's only a quickie chance at something.

Equity Closed "Happiness" On Lead's Salary Claim

Equity stepped in to close "Right of Happiness" at the Vanderbilt Saturday (11) on complaint of Ann Sutherland, the lead. Matinee money was refunded. Play was produced by DuRoy & Demestre, new firm.

Closing came as a surprise as the other 10 people in the cast had waived bond and were willing to continue. Miss Sutherland claimed she had a week and a half's salary due.

All debts, including house rental, had been paid by the producers on agreement of the cast to wait for their share.

A fight between two members of the cast resulted in a 30-minute curtain delay Friday night (10) and that delay in a walk-out by a would-be backer, there to see the show and maybe gamble. The b.r. departure resulted in money shortage.

Reported in the disagreement were DuRoy and Miss Sutherland. Reported as the almost backer was the head of a large baking company. He left when the curtain was held up.

The Vanderbilt management stated that had Saturday's performances been played there would have been approximately $1,600 as the company's share. As the result of the Equity order closing the show management and the actors got nothing.

Charles Muenster, company manager, has instituted action against DuRoy on the charge of withholding property. Latter is money due the company manager.

MISS STRANGE'S PLAY

A new play by Michael Strange, former Mrs. John Barrymore, to be produced next season, with the author starring. Reported producer is George Kondolf, jr.

Miss Strange's last appearance was in "L'Aiglon" some time back.

SHY RECALLED

Comic In "Sweetheart" On Loan, Back to Metro

Gus Shy withdrew from "America's Sweetheart" and was replaced by Bobby Jarvis, who previously followed Shy in other Schwab & Mandel shows.

Shy returns to the coast under contract with Metro. Latter loaned him to the legit producers during a film lull.

FREE TAXIS FOR NEW STOCK IN ROCHESTER

Rochester, N. Y., April 14.

Free taxicab service as added draw for opening of Kondolf-Folmer stock at Masonic auditorium. Theatre is mile from downtown section. Ad urged patrons to take a taxi anywhere and the theatre's doorman would take care of bill. Number taking advantage not excessive and special rate with taxi company.

Both George Kondolf, jr., and Walter Folmer are Rochesterians. Another local angle is featuring Rose Lerner, Rochester actress, Wednesday (15) in lead role of "Street Scene." Dorothy Tree in lead rest of the week.

"Devil" as Ptsbgh Legit To Keep Alvin Open

Pittsburgh, April 14.

Queer situation here in regard to the Shubert's "Up Pops the Devil." Piece was promised the Alvin all season, but at the last minute cancelled, after which it was released locally for stock purposes. George Sharp Players did it at Pitt couple of months ago.

Now the Shuberts have penciled it back into the Alvin and the play comes in the week of May 4, following its Chicago run. First time on record around here that a regular legit show has followed a stock production of the same piece.

Shuberts explain that biz has stood up so well at the Alvin they want to keep the site running for time and have no other shows. Top at Pitt is $1. Alvin will get $2.50 for the same thing.

2 in Cast—on %

Percentage arrangement, with its only two cast members on gross cuts, has been installed for "Two's Company," by John Russell.

Players are Ann Davis and Rollo Peters. Howard Schnebbe is producing, with salary bond waived.

Albany's New Guild

Albany, N. Y., April 14.

The Little theatre movement here has prompted the organization of the Albany Theatre Guild, Inc.

First presentation "Follow the Crowd" will be given May 1 at the Albany Academy for Girls. Officers are Thomas S. Austin, pres.; Oscar J. Hallenbeck, Jr., v. p. and treas.; Mary Ellen Farley, sec.

LINDER BOYS' "CODE"

Jack Linder will start rehearsals today (15) of "Honor Code," by his brother Mark, who authored "Diamond Lil."

Casting is about complete with Betty Kashman, starred, and Valerie Bergere, Juan Fernandez, Miriam Battista, Jack Carwood and Antonio Maiori for featured roles.

MOTHERS-KIDS IN CELLAR GUILD

Lower Tenth Avenue, N. Y., Intensely Concerned in Future Stage and Screen —Uniformed City Employees Part of Rehearsals on Each Floor of Four-Story Building

A SHOW SYSTEM

World's largest amateur theatre factory, eclipsing anything ever attempted on Broadway in scope of bulk, is making actors and actresses out of entire families.

Four shows in rehearsal on a single evening, with the neighborhood mothers in one, daughters in another, fathers in the third and a mixed assortment of proven talent in the fourth.

That's what's happening right now on lower 10th avenue, New York.

They're all going thespian. Kids are as enthusiastic about elocution, dialog and poise as they were about peeping under the swinging doors and playing tag in the old days.

The show system, as the result of its initial success in the 27th street settlement, might well prove a solution in similar neighborhoods, as well as vanity pacificers in wealthy suburbs throughout the country.

There have always been guilds and their ilk, but the one called Hudson Guild or "Cellar Players," had to go about 25 years before the department store idea of amateurism materialized.

Securing a part in a cellar cast is the aim of all players in the subordinate groups. This is the spirit inculcated in kids and adults. Once in, thoughts turn toward Broadway and Hollywood.

Members who have won their cellar spurs point to a few of their clan who have made good uptown. One, in particular, is Frances Upton. An outsider can't be in the settlement five minutes before informed about Miss Upton and that she got her start down below.

As for big names that have submitted their material downtown, the Guild folk remember how they staged Harlan Thompson's first work about seven years ago; also how Singhin Irvin, Kenyon Nicholson and some others tried out a few of their scripts on the 10th avenue galaxy.

4 Floors of Amateurs

On rehearsal nights the settlement is a factory in every theatrical respect. The four stories have different companies going through different lines.

Right now the regular cellar is going through paces for "The Racket." A piano mover plays the police captain and shows outstanding thespian aptitude. A postman is the gang leader and a fireman the desk sergeant. Some come in uniforms to the rehearsal.

While this rehearsal was going on interruptions from upstairs, that sounded like a country choir in full blast, deadened some of "The Racket" dialog.

The singing was from another group of less professional amateurs rehearsing "The Mikado." High sopranos and everything along Gilbert and Sullivan lines had been found in the neighborhood to carry on.

Ladys of Boy Scout age were having a great time on another floor going through a red-blooded melerdramma. This is called "The Log Cabin Mystery."

Mothers of the parish, or so they were described, found more space to go through their own delight, a piece titled "Wait for the Wagon," and listed as another musical.

This show is to go on in the Settlement's theatre, down in the 27th street basement, in another two weeks. They get the highest cellar top of any theatre of its kind in the country, $1.50. House has 200 seats and 700 subscribers.

Booking Renegs Help Kill Canadian Legit; Outlook Worse After Dull Season

Toronto, April 14.

Legit theatre season ends here next month with revised schedule to include "Death Takes a Holiday," with Philip Merivale; another revival of "Blossom Time," and Brock Pemberton's "Strictly Dishonorable," the latter after long expectations.

New bookings for next season may deal another blow to the Canadian road. Stratford Players' tour will be booked through New York, with Toronto and Montreal the only two Canadian cities likely to see this company.

Canada's autonomy in British stage productions seems to have definitely slipped. Due to conditions that have just about killed the road in the United States and Canada, latter is not even sure of New York bookings.

D'Oyly Carte company, for the first time, will also book for Canada next season through New York. Other seasons it made the trans-Canada tour the main objective, with a side trip down the Coast to Los Angeles and return engagements at Chicago and Detroit, with a second two weeks at Toronto and Montreal before returning to London, Eng.

Non-Appearances

Another blow at Canadian legit was the non-appearance of several New York successes which were announced last fall. Among them were "Topaze" and "Berkley Square," neither of which arrived. Canada was also to have seen Fritz Lieber's Shakespearean players from Chicago and Walter Hampden, but the former cancelled some eastern engagements and Hampden found the road this season was impossible.

The three-week engagement of the Marigold company, which met such a disastrous reception in New York last fall, and their revival here next week of "Bunty Pulls the Strings," indicates the condition of the Canadian road.

2D AVE. DARK

5 Yiddish Co.'s Fold for Summer—Two Left in New York

Second avenue, New York, went completely dark Sunday night, every one of the five Yiddish theatres in the street having closed for the summer. Of the nine Yiddish theatres in New York only two are continuing for a final month. They are the Prospect, Bronx, and the Rolland, Brooklyn.

Molly Picon and her company opened a road tour yesterday (14) in Baltimore and the Michael Michaelesco Co. starts at Philadelphia next week. Maurice Schwartz is also taking a road trip for the summer.

STOCKS' BEST B. O. BET $1 TOP "GUEST STARS"

Minneapolis, April 14.

"Guest stars" changed every two weeks with the scale not exceeding $1 is believed to be the real salvation of dramatic stock. Anyway "Buzz" Bainbridge found this to be a profitable policy in Seattle.

Seattle's returns at the $1 top are noticeably better than the "guest star" plan here at the Shubert at $1.25 scale.

Locally the "stars" have been used practically all season up to two weeks ago when the spring season started.

Funny part of whole biz is that stock has never been made to pay in Seattle, which is not considered as good a show town as Minneapolis.

Bristol, Conn., April 14.

This town will have summer stock through the return of the Manhattan Theatre colony.

This year the company will use the Community theatre.

Dora Clemant, wife of William Walsh, stock producer, and who has headed western stocks, has come east as leading lady of the new James Thatcher stock in Hartford. Neil Buckley will be leading man.

Wales Bill Amendment Cutting Out the Wagon

It is charged that as soon as word reached New York Friday (10) the Post amendment to the Wales padlock bill had passed the senate at Albany and gone to the governor, the raid on the Republic was precipitated by John S. Summer, the anti-vice crusader.

The Post amendment would make actors immune to summary arrest where charges of indency call for police raids. That would end backing up the wagon which has been the custom. The theory is that the management should carry the responsibility.

Sumner opposed the amendment and is known to have watched the progress of the Post bill. Last year both branches of the legislature passed it but the governor did not sign it, on the advice of his legal aides, who regarded the phrasing as improper.

LEONTOVICH'S REST

Eugenie Leontovich, principal woman of "Grand Hotel," is expected to leave the New York cast for a vacation as soon as a capable substitute is engaged.

Miss Leontovich's replacement is expected to be decided by Herman Shumlin, who is due in New York from the Coast Friday (17).

CHORUS EQUITY MEETING

Chorus Equity holds its annual meeting May 29.

Meeting will be at the New York headquarters.

Stock at $1, Coupons; Second for Broadway

Second stock company for Broadway, in addition to Jules Leventhal's Waldorf company, is George Sharp's at the New Yorker, opening April 20. Two-year lease, at $55,000 per annum, is reported to have been taken by Sharp, previously an out-of-town producer.

"Young Sinners" will be the first show.

Top scaled at $1, with a likely consideration the usual recourse to cuts and coupons.

Mandel's Coast Casting

Los Angeles, April 14.

Frank Mandel arrived here this morning (Tuesday), but returns Thursday to New York.

He is conferring with Ralph Farnum on casting for new Mandel-Romberg-Hammerstein operetta. Mandel states his firm is taking in Oscar Hammerstein, 2d, as a third partner.

Trio will do three operettas with Mandel here to pick new faces for Broadway.

"Greeks" for Chi, Coast And London Next Fall

Sam Harris will hold the cast of "The Greeks Had a Word for It" intact when that show goes on tour, plans for which include an itinerary of 12,000 miles and extend into next season.

Schedule calls for the show to play Chicago this spring and then go on to the Coast. A further date is for the company to return to New York to sail for London and an autumn premiere there.

"Barrett's" $25,600 High L. W.; B'way's Many Shoestringers Not Faring Well

Aftermath of Easter week along Broadway was reflected in the "slaughter" business Monday night all along the line and showmen predicted a hasty exit of a number of shows. Last Saturday no closings were scheduled, but five stopped anyway. Liable to happen this Saturday and until the flivs are out of the field.

The winter and early spring have been marked by slovenly productions, principally by unknowns with short bankrolls. In almost every instance the motive was the expectation that the "managers" would be lucky and by some freak land a success. Few productions have been put on by recognized managers for months.

Peak of the Easter trade came Wednesday afternoon. After a rainy start on the week, the mid-week matinees went to capacity. Trade held up very well until Saturday, when fair weather sloughed the box offices.

Drama Leaders' Tops

Musicals did little better than previously. Several excellent grosses were copped by the dramatic leaders. "Barretts of Wimpole Street" played 10 performances and bettered $25,600, a mark it probably won't reach again. The run leader, "Green Pastures," went to $22,000 also in 10 times; "Private Lives" did a comeback after a lay-off, with over $24,500; "Tonight or Never" showed class by getting close to 19,000 in eight shows.

Last week's new shows had one possibility, "The Wiser They Are," which got about $10,000 at the Plymouth; revival of "Peter Ibbetson," Shubert, doubtful; "Joy of Living," Masque, no chance; "The Trap," Avon, ditto; "The Great Man," Ritz, taken off after five days.

Other sudden closings last week: "Lady Beyond the Moon," Bijou; "Right to Happiness," Vanderbilt; "Privilege Car," 48th Street; "Gray Shadow," New Yorker; "Doctor X" closes at the Hudson this week, house getting "Two's Company" next week; "Company's Coming" relights the Lyceum, and stock starts at the New Yorker with "Young Sinners."

Estimates Last Week

(Symbols: R—revue; M—musical comedy; D—drama; C—comedy; F—farce; O—operetta. Capacities and top prices also indicated.)

"America's Sweetheart," Broadhurst (10th week) (M-1,118-$5.50). Only fair for high scaled musical; up a bit in holiday going with over $21,000 claimed; "Singin' the Blues" may succeed soon.

"As Husbands Go," Golden (7th week) (C-900-$3.85). Non-musical leaders all played extra matinees last week (Easter); nine times here to better than $15,000.

"As You Desire Me," Maxine Elliot (12th week) (D-924-$3). Moderate money show at best; indicated pace, $8,000.

"Barretts of Wimpole St.," Empire (10th week) (CD-1,099-$3.85). Two extra mats here and in 10 times over $25,600; capacity right along.

"Company's Coming," Lyceum. Looked good at tryout in Flatbush; held out until next week for finishing touches.

"Doctor X," Hudson (10th week) (D-1,084-$3). Final week; claimed to have averaged $7,000 weekly; "Two's Company" next week.

"Fine and Dandy," Erlanger's (30th week) (M-1,520-$5.50). Some talk of Chicago date next month but may stay into summer; around $25,000 last week is up.

"Five Star Final," Cort (16th week) (CD-1,043-$3.85). One extra performance for around $12,000, average and profit.

"Girl Crazy," Alvin (27th week) (M-1,387-$5.50). Among the best of season's musicals; trade fairly good after big money of early weeks; $24,000.

"Give Me Yesterday," Booth (7th week) (C-730-$4.40). Moderate money but probable profit both ways; slightly up last week at over $8,000.

"Grand Hotel," National (24th week) (CD-1,164-$4.40). Non-musical leader played nine performances last week; approximately $30,000.

"Gray Shadow," New Yorker. Closed Saturday; about five weeks, with cast trying to stick co-operatively.

"Great Man," Ritz. Taken off Saturday; critical views distinctly unfavorable and chances slim; opened last week.

"Greeks Had A Name for It," Harris (30th week) (C-1,060-$3). Summer continuance doubtful; grosses lately have been between $8,000 and $9,000.

"Green Pastures," Mansfield (60th week) (CD-1,050-$3.85). Back into hit money again what with Easter holidays and two extra matinees; $22,000 in 10 times.

"House Beautiful," Apollo (6th week) (D-1,168-$3). Did as expected, getting good share of holiday trade; up to $14,000.

"In the Best of Families," Forrest (11th week) (C-1,015-$3). Satisfied with $5,000 drawn by cut rating; profitable both ways.

"Lady Beyond the Moon," Bijou. Stopped Saturday; two lean weeks.

"Meet My Sister," Imperial (16th week) (M-1,446-$3). Lowering scale may have helped last week; also two-for-ones and other bargain tickets; $12,000 claimed.

"Melo," Ethel Barrymore (1st week) (D-1,090-$3). Presented by A. H. Woods and Lee Shubert; adapted from Henri Bernstein by Arthur Pollock; opens Thursday (16).

"Miracle at Verdun," Beck (5th week) (D-1,189-$3). Another week to go; subscriptions account for gross around $14,000.

"Once in a Lifetime," Music Box (30th week) (D-1,015-$3). Expected to stick into summer with another house probable when "Third Little Show" is ready; fairly good at $16,500.

"Private Lives," Times Square (10th week) (C-1,057-$3.85). Resumed virtual capacity pace after two weeks' shut-down, regarded exceptional; quoted at $24,900.

"Privilege Car," 48th St. Withdrawn Saturday; played six weeks.

"Right to Happiness," Vanderbilt. Stopped abruptly without Saturday matinee; a week and two days and everybody in the red.

"Sweet and Low," 44th St. (22d week) (R-1,323-$5.50). Approximated $20,000 last week, which is profitable; due for road soon, however.

"The Joy of Living," Masque (2d week) (C-700-$3). Started mildly and indications it will be sent out of town soon, probably Chicago.

"The New Yorkers," Broadway (19th week) (R-2,000-$5.50). Business dipped to around $27,000 Holy Week; about same pace last week, or a bit less.

"The Rap," Avon (2d week) (D-830-$3). Reviewers did not rate murder drama highly; using two-for-ones and other cut rates.

"The Silent Witness," Morosco (4th week) (D-893-$3). Ought to make money, although not among leaders; eased off after first week; $12,000 estimated.

"The Vinegar Tree," Playhouse (22d week) (C-969-$3.85). Held its own last week; with an added matinee figured over $12,000.

"The Wiser They Are," Plymouth (2d week) (C-1,042-$3.85). Rather good break from critics; first week's gross approximated $10,000, indicating moderate money engagement.

"The Wonder Bar," Bayes (5th week) (M-860-$6.60). Tops the musicals; figured around $30,000, though a bit under that Holy Week.

"Three's a Crowd," Selwyn (27th week) (R-1,067-$5.50). Summer extension not certain; doing fairly well though; $24,000 last week.

"Tomorrow and Tomorrow," Henry Miller's (14th week) (D-946-$3.85). Quoted at $16,500 last week; still among top money shows; played nine performances as usual.

"Tonight or Never," Belasco (22d week) (CD-1,000-$3.85). Making an excellent showing and should outlast many others; nearly $19,000 last week.

"You Said It," Chanin's 46th St. (13th week) (M-1,413-$4.40). Getting profitable takings and should last into summer; last week about $22,000.

Other Attractions

"American Tragedy," Waldorf.

"Dracula," Royale; repeat; started Monday.

"Getting Married," Guild; revival.

Mrs. Moonlight," Little; making money, averaging over $7,000.

"Peter Ibbetson," Shubert; revival; attendance light.

"Precedent," Provincetown Playhouse; written by I. J. Golden; opened Tuesday (14).

"Six Characters in Search of an Author," Bijou; revival; opens tonight (15).

"The Admirable Crichton," New Amsterdam; revival.

WYND. STANDING'S INJURY

Los Angeles, April 14.

Wyndham Standing is out of Pauline Frederick's "Elizabeth the Queen" at the Belasco, following a fall in a friend's home Sunday night (12). He sustained a possible skull fracture.

Frederick Pymm went in.

"Spring's" Dead Leaves

Los Angeles, April 14.

Hamburger estate, owner of the Majestic theatre, unable to get the "Paris in Spring" sets out of the house after the show flopped, so slapped an attachment on the scenery for rent due and had it removed to a warehouse.

Stagehands' time and hauling charges cost more than sets will bring.

Wiswell's "If" Rights

Los Angeles, April 14.

Lou Wiswell has the coast rights to "Bad Girl" and will produce it at a downtown house. Depends if he gets the right cast and whether it will go into picture production soon. Fox owns the talker rights.

2 NEW L.A. LEGITS 'QUEEN,' $11,000; 'SCENE,' $7,600

Los Angeles, April 14.

Two openings last week lent a little excitement to the local legit field. "Elizabeth the Queen," starring Pauline Frederick, opened at the Belasco Monday, and "Street Scene," Sid Grauman's second legit effort, got started at the Mayan Thursday. Both indicate better than average business, with neither scintillating.

The Grauman piece, figured to be a sellout at $5 for the opening night, did a bit of price-cutting earlier in the week when the advance sale got sluggish. Opening night saw downstairs with but few empty seats and the balcony sold out at regular prices. Gross for the first four performances a little over $7,600.

"Elizabeth the Queen" satisfied at $11,000. Miss Frederick has been at the Mayan so often during the last two years it's beginning to look like a stock engagement. Personal following always assures at least three good weeks.

Frank Craven in "That's Gratitude" folded at the El Capitan Saturday after five pleasant weeks. Final take $5,800, about average for the house. Tom Moore and Bessie Love opened Sunday in "Whispering Friends."

Estimates for Last Week

"That's Gratitude," El Capitan (5th, final week) (C-1,571-$1.50)—Went out to $5,800, and everybody satisfied.

"Elizabeth the Queen," Belasco (1st week) (D-1,103-$2.50)—Did $11,000 to a flock of folks who now believe they're personal friends of Miss Frederick.

"Street Scene," Mayan (1st week) (D-1,550-$2.50)—Fair start at $7,600 for first four performances. Opening night had a $5 bite on the orchestra.

Cut-Rates Couldn't Keep 'Devil' in Chicago-Easter Wk. Bad Boy in Loop

Chicago, April 14.

Passing of Easter Week left a cloud of uneasiness hanging over the town's legits. Grosses over the holiday stretch disappointed almost all the way around, with some taking a sharp tailspin.

Biggest upset was that told by "Stepping Sisters." Move into the Loop from the downtown Blackstone threw it for a loss of close to three grand. Top money for the legit list garnered by "Elizabeth the Queen," with over 19,000 on its first week.

Another surprise on the darker side of the picture was Helen Hayes' "Petticoat Influence," slipping $3,500 on the holiday week.

General dip may be attributed to unseasonably hot spell that hit the town Tuesday evening (incidentally Election night) for a three day stay.

Only new exhibit unfolded was "Apron Strings," a George Wintz revival at the Playhouse Saturday evening. "Up Pops The Devil" was a sudden folder at the Selwyn.

Estimates for Last Week

"A Lady in Pawn," Majestic (3d week) (D-1, 900; $3). Initial week at new home brought it a few additional shekels, but within the $7,500 mark. Current week will tell the story as to whether it continues or bows out.

"Apron Strings," Playhouse (opened Saturday) (CD-600; $3). A four-bit tilt on the previous scale, but due to go into cutrates pronto. Jefferson DeAngelis featured.

"Elizabeth the Queen," Illinois (D-1,350; $3). Theatre Guilder took them on thickly and steadily all week to a lucrative $19,500. Subscriptions guarantee firmly bolstered by advance sales for remaining two weeks of stay. Rave notices. "Green Grow the Lilacs" follows.

"Pagan Lady," Erlanger (1st week) (D-1,319; $3). Show's torridity didn't strike local appetite just right; netted around $13,500. Gives little likelihood of meaning much. Lenore Ulric's weakest roader in some time.

"Petticoat Influence," Harris (2d week) (C-1,984; $3). Guild opposition must have helped push this one downward to around $14,000. Nevertheless Helen Hayes stays to May 2. Strikes out for Hollywood the next day.

"Sketch Book," Garrick (5th week) (M-1,997; $3.85). Came in for a meagre lift of a grand and a half to around $18,000. Scheduled to stick for two or three weeks more, while Earl Carrol is deciding whether to shoot it westcoastward.

"Stepping Sisters," Apollo (3d week) (C-1,219; $3). Surprised when it slumped to under $8,000 on the first week here. Has a two-week $9,000 stop clause, but Shuberts probably will nurse this one along indefinitely.

"That's Gratitude," Blackstone (1st week) (CD-1,219; $3). Two and a half sellouts to parties and heavy inflock on well spread cutrate cards netted John Golden confection around $12,000. Well liked.

"The Ninth Guest," Adelphi (5th week) (D-1,100; $3). Continuing healthy stride; around $10,500 on the holiday intake.

"The Student Prince," Grand (4th week) (O-1,200; $2.50). Crashed to a scant $10,000; holding up for another week when "My Maryland" is due to move in for an indefinite try.

"Three Little Girls," Great Northern (30th week) (O-1,365; $3.85). Held its own; just over the $12,000 line. Shows no sign of weakening in near future.

"Up Pops the Devil," Selwyn (5th final week) (CD-1,080; $3). Cutrates helped keep them happy here until current week when show flopped $2,500 to $7,500, and sent to Kansas City. House dark until entrance of "Mrs. Frazer" April 26.

"When Father Smiles," Cort (2d week) (C-950; $1.50). Jogging along, with aid of parties, at around $4,200.

STOCK'S NOSE DIVE

Bainbridge Gross, $4,000, Due to Weak Play in Minneapolis

Minneapolis, April 14.

After a big Holy Week, business took a nosedive for seven days for the Bainbridge stock with Blanche Yurka as guest star at the Shubert. Weakness of play, "The Sea Woman," given for the bad $4,000 gross at $1.25 top.

Added freak attractions and professional wrestling match helped lift stock burlesque gross at the Gayety to about $4,000.

Violet Heming is with the Bainbridge Co. in "This Thing Called Love" this week. Grace George is at the Metropolitan the last three nights in "The First Mrs. Fraser." The Lyceum has Theatre Guild's "Green Grows the Lilacs" the following week.

LUBIN'S QUEST

Arthur Lubin, of the Ray-Minor office, Paramount legit subsidiary, left Thursday (9) for the middle west on a talent hunt.

Usual Philly Post-Lent Jump Didn't Show; Mask-Wigger Has $25,000 Start

Philadelphia, April 14.

There was nothing to boast about in the Easter Week business in Philly's legit houses. Contrary to past seasons when the end of Lent caused a big boost in attendance, this season's records show only mild trade after the traditional slump.

Mask and Wig show, "East Lynne Gone West," led the parade with about $25,000 in its first week at the Garrick. That's a gain over last year, but not what the Wiggers were doing three or four years ago. Advance disappointing, but show is attracting much praise and attention and figures to hit between $45,000 and $50,000 in a fortnight's stay.

Billie Burke's return in "The Truth Game" at the Forrest opened promising Saturday night, being one of the shows to get the jump on the Easter Monday crowd, but its returns were disappointing last week. Hardly more than $12,500 on the nine performances, despite fine notices.

"Philip Goes Forth," at the Broad, also won corking reviews, but didn't react rationally to the generally high opinions expressed of the Kelly comedy. Not over $7,000 but hoped to build. "The Front Page," presented by Jacob Ginsburg, Jr., and local interests at the Lyric at $1.50 top, did well enough to keep out of the red and was held over. Bettered $4,500.

Pro Players' Bust

"Men Must Fight," dramatic tryout by the actor-managers, sponsored by the Professional Players at the Walnut, was a bust, with not more than $3,000 grossed in eight performances.

The Shubert reopens this week with a return of "Death Takes a Holiday," Philip Merivale starred. Also sponsored by the Professional Players, who originally presented it to open their first subscription season.

From now on bookings are in a chaotic state. Chestnut, devoted to films the last two months, reverts to legit for a fortnight starting Monday (20). Wih the Aarons & Freedley musical, "Singin' the Blues," the Ginsburg group will bring "Oh Promise Me" to the Lyric the same evening, probably for two weeks.

Walnut and the Garrick are not booked next week. "Philip Goes Forth" probably will hold over at the Broad, "The Truth Game" is set for a third at the Forrest, and "Death" for a second at the Shubert.

Other bookings are "He," fifth Theatre Guild offering, April 27 at the Garrick; "Lola," with Irene Bordoni and William Gaxton, probably at the Broad the first week in May; "Cherries Are Ripe," also for the Broad; "The Band Wagon," Max Gordon musical, coming to the Garrick about May 11; "On the Spot," reported for the Forrest to follow the Burke show, and "The Student Prince," scheduled for the Shubert on April 27. There may be one or two more, otherwise Philly's season looks washed up.

Estimates for Last Week

"Philip Goes Forth," Broad (2d week). Grand notices and fine comment, but business not what was hoped. However, Kelly comedy expected to build and stay for third week. About $7,000.

"The Truth Game," Forrest (2d week). Opened Saturday before Easter. Big business at premiere, but disappointing last week. Led the musicals with $12,500 for nine performances. Three weeks scheduled.

"East Lynne Gone West," Garrick (2d week). 43d annual Mask and Wig show, rated as one of the best of the lot. First week's figure beat last year's with $25,000, but advance disappointing.

"The Front Page," Lyric (2d week). New venture by Jacob Ginsburg, Jr., and local organization. Did well, with between $4,500 and $5,000 estimated. Held for second week.

"Death Takes a Holiday," Shubert (1st week). Reopened house dark for two weeks. Return engagement had $2,500 advance and ought to make profit in two weeks.

'Men Must Fight," (Walnut (2d week). Actor-Managers dramatic tryout not so forte. Called dignified and well acted but talky, and patrons stayed away. Around $3,000.

PTSBGH'S ONE LEGIT $16,000; REVIVAL VOGUE

Pittsburgh, April 14.

Alvin had the only legit in town last week again, opening "Blossom Time" Saturday (4) and continuing through Easter week. Old operettas seem to be packing a punch around here this season, "Student Prince" having mopped up month ago. "Blossom Time" picked a spot and turned in neat $16,000 for seven Alvin days.

Now the house is making efforts to get a couple other revivals, "My Maryland" among them, before season closes.

Sharp stock at Pitt, with "Stepping Sisters," featuring Ruby Blackburn and Loretta Brown of original cast, had a profitable week, helped by couple of sell-out benefits. Sharp now has "Death Takes a Holiday" current for fortnight, Italian fantasy previously having played this site a week in addition to a week at Alvin with Broadway cast.

Legit season is washed up at the Nixon. "Trader Horn" rounding out fortnight engagement, with U. of P.'s "Cap and Gown" show next week ringing down curtain. Alvin has "Twelfth Night" current, "Rhapsody in Black" next week; then a dark session, followed by "Up Pops the Devil," which will probably close shop unless they can get those revivals.

'White Horse Inn,' New London Smash; Only Hit of 7 New Plays Over There

London, April 14.

Seven openings, with only one having a real look-in.

That one is "White Horse Inn" at the Coliseum. It looks a sure-fire smash. Specs bought in heavy contracting for $150,000 worth of tickets in 12 weeks. Only show the ticket men were interested in.

"White Horse" is a spectacular musical adapted from the German. It has played in Germany for 18 months. First nighters saw probably the finest spectacular production ever seen anywhere, largely made possible by the Coliseum's revolving stage. Erik Charles beautifully artistic production and Sir Oswald Stoll's expenditure of $250,000. But the music, comedy and cast are secondary to the visualization. Whole thing suggests the earliest New York Hippodrome productions more than anything, although a great deal more artistic.

Newspapers widely eulogistic. Show is doing $7,500 daily, for two shows, which is $500 below capacity. Overhead, excluding cost of production, is $20,000.

Irish players in "The New Gossoon" at the Apollo in an indifferent comedy of celtic country life. It will please those who are fond of Irish players for a moderate success.

"Charles the Third" at Wyndham's, is a comedy adapted from the German by Edgar Wallace. Mixed reception by the audience. Splendidly played but looks doubtful.

"Five Farthings" with Marie Tempest at the Haymarket is a comedy but without sufficient plot to justify it. Made partially entertaining by the inimitable artistry of Miss Tempest. Success unlikely.

"Black Coffee" started off at Saint Martin's after trying out at the Embassy last December. It engrossed the first nighters but is an unlikely candidate.

Japan Screen Puzzle

(Continued from page 12)

Japanese release and building up a staff of New York Japanese who could be trusted to do the necessary lettering. When Cochrane and Tamura returned to Japan, the latter was replaced by an associate named Uchida, transferred from the Paris office of the Japan Motion Picture Times.

Benefits

New scheme has many advantages. Big city audiences can understand the films almost 100%, even without announcers. There remains a large portion of the Japanese picture public which cannot read its own language quickly enough to absorb all the titles, but foreign pictures generally appeal to the class with some education. No foreign film released in this country has ever been able to draw against the best of the local product. Result is that Paramount feels that its films with superimposed titles are bringing back the audiences it had in the silent days.

Biggest advantage, of course, is that the small theatres, in small cities and towns, which couldn't afford to get wired for sound, now have an American product. Superimposed films can be run like silents.

Paramount was able to take the initiative largely because it has a certified market, controlling 12 first-run houses. Six are in Tokyo, two in Osaka, one each in Nagoya, Kyoto, Hakata and Kobe. In addition, firm has second-run arrangements with a few other houses, which practically take over first-run programs intact except when Paramount is featuring a competitor's picture and the competitor won't play ball.

Other picture exchanges in Japan acknowledged the debt to Cochrane. He was the bimbo who forced through national censorship. In the old days there was local censorship. Took a week for each showing. Result was no picture could show over 26 weeks in a year. Now there's only port censorship by the customs authorities and national censorship, which adds to the showing time considerably, even for flops.

CHANGES IN STAID SALZBURG PROGRAM

Vienna, April 5.

1931 Salzburg Festival program just issued shows that after 10 years of repeating the same favorites, the management has decided it would be better to give its international public something new.

Last year more Americans came than ever before and the season closed for the first time without a deficit. Encouraged by this fact, or warned by the complaints of some of those who said they would not return unless the program was changed, the program committee has added a lot of new items and infused a good deal more variety into the bill of fare.

The Hugo von Hoffmansthal-Max Reinhardt miracle play success "Everyman" has been retained and program will have the Strauss opera "Rosenkavalier," 'Don Juan," "Fidelio," "The Marriage of Figaro," "Cosi Fan Tutte," and "The Elopment from the Seraglio."

The first three operas are hardly annuals at Salzburg, last three were added last year.

Shaw?

This year the Vienna State Opera Company, conducted by Bruno Walter, who is going to conduct in New York later on, will also present Mozart's "The Magic Flute" and Gluck's "Orpheus and Eurydice." The La Scala Opera Company from Milan, conducted by Arturo Lucon, will put on "The Barber of Seville," Donizetti's "Don Pasquale" and Cimarosa's "Secret Marriage." Of the concerts the big attraction will be a Beethoven concert conducted by Toscanini.

The theatrical, like the operatic portion of the program, will contain a good deal that is new but nothing modern. Besides "Everyman," Reinhardt will stage von-Hoffmansthal's "The Sensitive Man," Goethe's "Stella" and Goldoni's "Servant of Two Masters." Perhaps if they can achieve another profit year, the Festival will try to come a little nearer the present day, be really daring and put on, let's say, Shaw.

MEXICANS PLUGGING OWN MUSIC—JAZZ OUT

Mexico City, April 14.

All the professional musicians in the state of Jalisco have banned American jazz, supplanting it with native Mexican music. Ban includes music in all picture houses, dance halls and every public function.

Guadalajara is Mexico's second biggest city with a population of about 200,000. Jalisco is the largest state in the republic.

It's the first Mexican ban on jazz.

'DISHONORABLE' ENDS FLOP LONDON RUN

London, April 14.

"Strictly Dishonorable" closes Saturday (18), after five weeks.

Play was staged by an entire American company at the Phoenix.

Kit Cat Reopening in May

London, April 14.

Gaumont British will reopen the Kit Cat Club in May. It purchased the club's furniture at the liquidation sale. Club is located in the basement of the Capital theatre, owned by the film concern.

Louis, associated with Ciro's, will manage.

Kit Cat Club, one of London's oldest and most fashionable night clubs, closed a few weeks ago when unable to make things pay.

Dutch Actress Dies

The Hague, April 14.

Eliza Poons VanBiene, 68, died in Amsterdam.

She was one of the foremost Dutch and Yiddish actresses in Holland.

"Clown's" Author Dies

Rome, April 14.

Fausto Maria Martini, 45, noted dramatist and poet, died here. He was the author of "Ridi Pagliaccio" ("Laugh, Clown, Laugh").

Badly wounded in the war, he had been wearing a silver plate in his skull three inches in diameter ever since. Operation was called a miracle of modern surgery at the time.

ITALIAN AGENTS MAY BE OUSTED

Rome, April 5.

Business of theatrical agents appears dying out here, owing to a recommendation made the newly created Show Business Corporation or guild. This government-controlled body has a moral hold on the theatre, and will probably ere long get a material one.

The "guild for the theatre," in Italian Corporazione dello Spettacolo, wants to abolish private theatrical agents, and have all engagements made through a central bureau attached to the guild itself.

It will probably have its recommendations endorsed by government in due time, and the old-fashioned but useful dramatic agent will have to go in Italy.

TAUBER IN LONDON AT $4,000 PER IN MUSICAL

London, April 14.

Craze for Continental musicals continuing. Latest is "Land of Smiles," from the German, which will have German and Viennese importations headed by Richard Tauber.

Tauber is to receive $4,000 per week. He will sing in German.

Browne Will Produce "Improper Duchess" Here

London, April 14.

Maurice Browne denies Gilbert Miller ever had an option on the American rights for "The Improper Duchess." He says several New York producers are bidding against each other for the play's rights.

They won't get the rights, Browne says. He intends to produce the show himself in New York next season.

Gilbert Miller states he never had an option on the rights to the play and therefore could not have turned it down on the ground that it was unsuitable for this country as previously reported.

Vienna Mgrs. Seek Cash Given Idle Players

Vienna, April 14.

The Austrian State paid well over $100,000 during the last year in unemployment pay to workless actors and actresses. The Vienna theatre managers are now trying to convince the government it would be better to use this money instead to subsidize some of the less prosperous Vienna theatres. In this way, they say, the government would do more to help or at least to prevent unemployment than any other.

Six Plenty for "Charlie"

London, April 14.

Edgar Wallace's production of "Charles the Third" closed at Wyndham's Saturday (11), after six performances.

Wallace adapted the play from the German.

"Faintheart" Likely

London, April 14.

"Mister Faintheart," new romantic comedy by Ian Hays opened at the Goldersgreen Hippodrome yesterday (13). It moves to the Shaftesbury Monday (20).

Looks like a British success.

BUYING PLAYS' RIGHTS

Seasonal Pastime in Paris—Al Woods in on Fun

Paris, April 14.

Paramount has the picture rights to "Pierre ou Jack" ("Peter or Jack"), play by Croissed, current at the Athenee to big b.o. Stage rights for New York belong to Gilbert Miller.

J. J. Shubert has "Messieurs de la Sante," new play by Armont, which will open soon at a Paris theatre. Concerns successful new career of a crooked banker after escaping from jail.

Al Woods rushed to London to take a look at "The Improper Duchess." Back here now for a fortnight.

COCHRAN'S REVUE OFF, BUT MAY RESUME TOUR

London, April 14.

C. B. Cochran's Pavilion Revue vacated April 11. Show will lay off for a few weeks, with best bits opening at the Paliadium for a fortnight beginning April 26. Cast headed by Ada May, supported by Eve, William and Shields and Cochran's Young Ladies. Vaude show will last an hour, occupying second half of program.

Pavilion's next show likely to be—if terms agreeable—the Argentine Revue, now at the Palace, Paris.

Cochran's Revue is expected to resume provincial tour, opening at Glasgow May 11, when Clark and MacCollough will be replaced by George West, provincial comic.

JAPANESE GIRL, 20, TO MARRY AUSTRIAN, 60

Vienna, April 5.

A young Japanese music student has just landed the most eligible widower in Austria. That is Julius Meinl, grocery merchant in the old Austro-Hungarian empire and one of the few Austrians who has managed to keep his business flourishing postwar. He is over 60. Mischiko Tanaka came to Vienna to study music. She is 20.

Romantic fellow students describe her as "beautiful as a lotus blossom." They have never seen a lotus blossom, but from their tone of voice you know what they mean.

Butt Quitting Lane? Leased to Scott

London, April 14.

Dramatic happenings are imminent at the Drury Lane where Sir Alfred Butt has been talking of resigning for months.

If Butt decides to withdraw George Grossmith, who was offered the post but whose contract was cancelled by Butt, will expect to receive a renewal of the offer.

Butt's future intentions are unknown. The fact that he has indefinitely let the Drury Lane for $3,500 weekly to Bertie Scott, new manager for the production of Franz Lehar's operette, "Land of Smiles," indicates that he (Butt) is not actively concerned in the Lane's future. The house has nothing in view following this presentation.

H. O. in Two Houses

London, April 14.

Only new act at the Alhambra this week, the second under the vaude regime, is Nina Tarasova, Edwin Styles, George Lacy and Bernardi. Turn is from Cochran's Pavilion Revue. Nicely received.

Nine other acts all holdovers from the first week.

Matinee business yesterday way off.

Everything holding over at the Palladium.

Will Evans Dies

London, April 14.

Will Evans, 57, English comedian who made a fortune out of writing "Tons of Money" died April 11.

Evans, well liked here, was a failure at the Colonial, New York, before the war.

BIG SHOW AND SUNDAY BILL STIR LONDON

Up Today in English Parliament—Many Offers for Charell

London, April 14.

An anticipation is that the future of the British theatre as a whole will be affected by two happenings, one of which has taken place with the second event due tomorrow (Wednesday).

First is the sensational opening of Erik Charell's big extravaganza, "White Horse Inn," at the Coliseum. Tomorrow will see the debate on the Sunday Performance Bill which proposes to give the picture theatres open Sabbaths subject to local option and the exclusion of legit and vaude houses.

Oswald Stoll's transformation of the Coliseum for "White Horse Inn" has made other local spectacles of the present and past look trivial. Charell has been inundated with offers, particularly from America.

Understanding here is that this show is due at the New York Hippodrome, currently playing RKO vaudeville, in the fall. If so it will mark the return of that theatre to the spectacular displays with which it was launched.

Charell will go to New York for the opening after which he may go on to Hollywood, probably for Universal. This firm has submitted the top offer to date for the property and Charell's personal service.

"BLUE ANGEL" BANNING GOOD S. A. PUBLICITY

Cape Town, March 13.

Banning of "The Blue Angel" by the Cape Board of Censors has been the means of securing big publicity for Kinemas, Ltd., distributor of the film. Local papers carry letters from readers denouncing the censors. Whether some of the letters are genuine is unknown, but the fact remains that the Cape censor board has placed itself in an unenviable position, inasmuch the picture was passed for exhibition by the Transvaal censors who saw nothing objectionable.

Another Cabaret Welcher Cheats Colored Revue

Buenos Aires, April 14.

Humberto Cairo, owner of the Cine Florida, has shipped back the colored revue he brought here on a three-month contract. They'd only played four weeks and have no money, it's understood, but Cairo evidently got all the use out of them he wanted.

It's the second time Cairo has broken contracts with American troupes, but only one in many for the Argentines.

Winter Garden, London, Goes Completely Dark

London, April 14.

Entire staff of the Winter Garden has been dismissed and house closed.

Theatre has been dark for three months, with nothing in sight.

Dancers Due in N. Y.

London, April 14.

Barry and Fitzgibbon leave Cochran's "Evergreen" on Saturday (18), replaced by Marion Harris.

The dance team has a contract with the Central Park Casino, New York, to open May 12.

Eta Rina Marrying

Belgrade, April 14.

Eta Rina, best known Yugoslavian film actress, has renounced film work. She will marry Miodrag Gjorgjevitch, son of the director of the Belgrade radio station.

Vladimir Gajdarov was her last partner.

Plays on Broadway

JOY OF LIVING

Comedy in three acts presented at the Masque April 6 by G. Fred Womrath in association with George W. Lederer; adapted from German original of Rudolf Lothar and Hans Bachwitz by Louise Carter; Taylor Holmes and Donald Brian featured; staged by Harry Butler.

Marx.....Taylor Holmes
Adams.....Donald Brian
Ly.....Betty Hanna
Moses.....Bernard Gorcey

There are two names in this four-person play that should mean something at the box office. But Taylor Holmes and Donald Brian cannot make the show better than it is, which goes for any who might have been cast in it. Maybe "Joy of Living" will do in Chicago and because of the names. Not here, however.

Show has an excellent set and part of an idea, but that is about all. Apartment of a suddenly rich fellow has its walls filled with paintings. Latter feature provides best giggle of the evening. When wealthy Gus Marx asks Adam, new-found friend, what he thinks of it, the answer is: "Why don't you get some pictures?"

Whatever the German original, Louise Carter had a problem in adapting it. Marx becomes a millionaire over night by buying most of the stock of "Mexican Gold." The locale is Berlin and Marx was supposed to be a low-life, rough type. Adam, a gentleman, had been wiped out by the same stock, his mistress had walked out on him and until he met Marx in a bar, it looked like suicide was the way out.

Half stewed, Marx convinces Adam to act as his valet at fat wages which with market tips would bring him back financially. It is dawn and an illy-clad girl is found near the casement window. She has purloined bread and milk from the steps, forced to do so by hunger. The girl Ly faints. Her bosom exhibits milk white skin, which was the tentative title of the play.

Marx never had a sweetie, referred to him as a vis-a-vis and in the morning he makes awkward advances to Ly. Adams is smitten, and during the time Marx is summoned to the stock exchange makes fast love and proposes marriage. The girl is a cold sort, suggestive of the too frequent references of Pygmalion and Galetea—the marble statue come to life. In the end, Marx, too, proposes, Ly looking the lady when dolled up. She is disclosed of gentle Russian birth. Through a quick market deal, one of those believe or don't trades, Adam is again rich and wins the stranger.

Taylor Holmes with the kaiserish mustache and dialect of the late Sam Bernard in "The Girl From Kay's" time, is a surprising try. Adam and the girl attempt no dialect, so that Holmes' dutch is unexplainable, often too true of plays of foreign origin. Yet Holmes does get some audience sympathy, which was not so of the original.

Donald Brian is Adam, trying to be a valet and made to say some inane, repetitious lines. Betty Hanna is Ly and hasn't much to do or say. She is from stock, where she has a rep. The other character is Moses, a stock broker, played by Bernard Gorcey, also with dialect.

"Joy of Living" is the first try of G. Fred Womrath of the book sellers of that name. The young man has the veteran George W. Lederer associated with him. Latter is said to have received picture rights offers.

Ibee.

THE GREAT MAN

Comedy drama in three acts. Presented at the Ritz April 7 by Lew Cantor. Written by Paul Hervey Fox. Walter Woolf starred. Staged by Jo Graham.

Don Esteban de Montorio.....John Westley
Commandant Lima.....Edward F. Nannary
Senora Isabel Castano.....Madeline Grey
Miguela.....Valerie Valaire
Donna Fernanda de Montorio.....Nedda Harrigan
Lisa de Montorio.....Carla Hunter
Don Carlos de la Zara.....Theodore Hecht
Belshazzar.....John Kearney
Darby Mullins.....William Norton
Jeremy.....Gordon McCracken
Captain O'Malley.....Walter Woolf
Mr. Wick.....John Boha
Mr. Jones.....Ralph Sanford

Lew Cantor has sponsored better shows than this. "Courage" and "Mendel, Inc.," were perhaps his best. "The Great Man" runs a bad last. Seemed more like a comic opera plot.

Play is localed in a little spig country in Central America, in the days of pirates bold. The people have sonorous Spanish monickers. There are soldiers, considerably dolled up for the tropics. But the details wouldn't matter so much if the play were diverting.

Don Esteban de Montorio, the governor, is worried. Firstly, about his niece, Lisa, who is 19 and has no prospect of marriage. He plans sending her to the convent. Being a chatterbox pest, Don couldn't be blamed. Secondly, Captain O'Malley with his band of robbers are due to sack the town any minute, there being no dependence on the near-army.

The O'Malley in the person of Walter Woolf strides into the courtyard in the get-up of a pirate, plus a he-man, hairy chested. Right off O'Malley casts eyes upon Donna Fernanda, the governor's wife, who is quite willing to accept his advances—she was just being herself. However, Lisa comes to his rendezvous and breaks up the impending affair. When thrown out she somehow managers to make her way back into O'Malley's quarters.

Lisa happens to shoot a horse pistol and the pirate is pinked in the leg. He is captured by some double-crossing, but his men soon regain power. O'Malley then orders Lisa really sent to the convent. As he tugs away at a chest supposed to contain silver plate, he discovers Lisa concealed therein, so picks her up, and it's the pirate ship for her, just as she desired.

The couch scene with Woolf and Nedda Harrigan (governor's wife) may have had its moments. Also those between him and Carla Hunter, who is Lisa. But it is tepid stuff. Not a real laugh during the evening.

John Westley seemed to struggle as the Don. Edward F. Nannary was a fat tin soldier, the commandant. Theodore Hecht was a poet and suitor of Lisa. One dreamy appearance and they forgot all about him during the balance of the play. John Kearney was the O'Malley's principal roughneck, and he looked fierce.

Ibee.

OUT OF TOWN REVIEW

Mountains Come to Goldsteins

Hollywood, April 14.

Comedy in three acts by William A. Jefferis at the Theatre Mart, Hollywood, April 1. Directed and produced by the author. Cast: William Strauss, Pearl Winters, Helen Baruth, Kenneth Randall, William Lally, Phyllis Barrington, Bert Lindley, Jane Kerr, Eleanore Vogel and Ellie Sheirr.

Credit for good intentions is all this one rates. With only a slim idea for a plot, the three half-hour sessions into which it is divided are more padded than a Dutch comic, and about as modern.

Caught the fourth night, the prompter deserved program mention, being by far the most audible during many scenes. Actors jumped pages at a time and back again so often that the rustling of the prompter's script sounded like a rain effect.

Story, as far as it is decipherable, deals with the Goldsteins, a tailor and his wife, in a little California town. They're left a tract of trees in the mountains on a bad note. Nathan wants to give it to the local Jewish women's club for the conservation of trees so his wife can be elected president.

After he turns over the deed to the club for their consideration, the heavy, representing a lumber company, comes in to buy the land dirt cheap. Complications over the price going up, through Nathan's inability to sign because of the club angle, heap up the second spasm to little effect. Last half of this act is stab at a Dutch comedy argument between the Goldsteins that is so repetitious the audience finally laughed from sheer hysteria.

Third act resumes this argument and winds up with the Goldsteins giving the land to the U. S. for a park, reserving 10 acres for their new resort hotel.

The mountains may come to the Goldsteins, but the public won't.

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Shows in Rehearsal

"Her Supporting Cast" (Philip Gerton), Biltmore.

"Little Show" (Wiman & Weatherly), 48th Street.

"Fast Friendship" (Geo. M. Cohan), Fulton.

"Two's Company" (H. Schnebbe), Hudson.

"He" (Guild), Lyceum.

"School for Virtue" (Edward Casey), Claridge Hotel.

"Modern Virgin" (Shuberts), Ambassador.

"Bandwagon" (Max Gordon), Erlanger's.

"One More Night" (Galen Bogue), 48th Street office.

VARIETY BILLS

(Continued from page 55)

Fanchon & Marco

NEW YORK CITY
Academy
1st half (16-19)
"Espanola" I
J & H Griffith
Harry Vernon
Mayo & Caruso
Mae Packer
Abbey Green
Sunkist Beauties
Audubon
2nd half (20-22)
"Espanola" I
J & H Griffith
Harry Vernon
Mayo & Caruso
Mae Pucher
Abbey Green
Sunkist Ens
ATLANTA, GA.
Fox (17)
"Enchantment" I
Jue Fong
3 Meyakos
Sensational Togo
Jack Lester
Sanami & Co
Sunkist Beauties
BRIDGEPORT, CT.
Fox-Poli (17)
"Society Circus" I
Harris Twins
Tabor & Greene
Betty, Ire & Sylvia
Rose Marie Carter
Wooding's ½ Pints
Sunkist Beauties
BROOKLYN, N. Y.
Fox (17)
"Moonlight Revels"
Weston & Lyons
Charles Brugge
Melvin Bros
Freda Sullivan
Curry & Brown
Pierce & Lazelle
Sunkist Ens
DETROIT, MICH.
Fox (17)
"African" I
Ed & Morton Beck
Prosper & Maret
F Foster & Mabelle
Foster's Am'zing A'
3 Brown Buddies
Cherie & Tomasita
Sunkist Beauties
FRESNO, CALIF.
Wilson
1st half (16-18)
"Olympic Games" I
Paul Remos
Hal Haig
Francia
Sunkist Ens
HARTFORD, CT.
Capitol (17)
"Topical Tunes" I
Coscia & Verdie
Alexander Sis
Niles Marsh
Bob & E Burroff
Carroll & Thomas
Sunkist Beauties
H'L'YW'D, CALIF.
Pantages (16)
"Varieties"
Sully & Thomas
Eva Mandel
Dave Le Winter
Baker Dove & A
Flying Flemings
HOUSTON, TEXAS
Loew's State (17)
"New Yorker" I
Callahan & J'kson
Whitey Roberts
Marjorie Burke
Joe Rose
Sunkist Beauties
JOLIET, ILL.
Rialto (17)
"Love Letters" I
Jerry Coe
Nelson & Knight
Jeanne Devereaux
Jim French's Co
Reynolds & Stencel
Geo Ward
Sunkist Beauties
L'S ANG'L'S, CAL.
Loew's State (16)
"Broken Toys" I
Chas Bennington
3 Comets
Mowatt & Hardy
Sunkist Beauties
OAKLAND, CAL.
Oakland (16)
H'lyw'd Collegians
Dorothy Crooker
MEM'HIS, TENN.
Loew's State (17)
"Way Back When"
Charles Irwin
3 Bennett Bros
Carla Torney Girls
6 Ame'can Belfords
Arthur Turrelly
Madeline DuVal
MILWAUK'E, WIS.
Wisconsin (17)
"Headliners" I
Mel Klee
Mangean's Intern's
W Jennier & Buddy
Wells, W'throp & S'
Gay Sis
NEW HAVEN, CT.
Palace (17)
"The Dance" I
Everett Sanderson
Arnold Grazer
Lee Murray
Patsy Boland
Lawton
Dave Robel
Sunkist Beauties
N. ORLEANS, LA.
Loew's State (17)
"Fount' of Youth"
Lottie Mayer
Bellitt & Lamb
Frank Stever
Bob & J Crosby
Ed Cheney
Sunkist D Beaut's
De Lara & Lolita
N'G'RA F'LLS N.Y.
Strand (17)
"Top o' World" I
Gene Morgan
Fawn & Jardon
Russell & Johnson
Sunkist Beauties
PASADENA, CAL.
Colorado (16)
"N S E W"
Norman Thomas 5
Glen Dale
Sunkist Ens
PHILAD'P'A, PA.
Fox (17)
"Gondoliers" I
The Romeros
Jazzlips Rich'dson
Moro & Yaconelli
Ben Ali's Blue D'ls
Sunkist Beauties
PORTLAND, ORE.
Paramount (17)
"Submarine" I
Radcliffe & Bob
Aerial Bartletts
Robert Cloy
Ward & Pinkie
Lea & Stuart
Steve Moroni
Sunkist Ens
SAN DIEGO, CAL.
Fox (16)
"Great Raymond"
S'N F'RISCO, CAL.
Warfield (16)
"Mickey Mouse" I
Mickey Mouse
3 Rolling Stones
Toots Novelle
Helen Petch
Chrissie & Daley
Sunkist Ens
SAN JOSE, CALIF.
California
2d half (19-22)
'Olympic Games' U
Paul Remos
Hal Haig
Francia
Sunkist Ens
SEATTLE, WASH.
Paramount (17)
"Talent" I
Savoy & Maebehan
Wilson & Beers
Jean Carr
6 Marinellis
Gaynor & Byron
SPR'GF'LD, MASS.
Fox Poli (17)
'Vaudeville Echoes'
B'by Uke Henshaw
Allison Tr
4 O'Connor's
Ed & Jenny Rooney
Doreen Rae
ST. LOUIS, MO.
Fox (17)
"Golden West" I
H & Bill Hutchins
Bee Ho Gray Co
Ch'f Eagle Feather
Valerie Wade
Jimmy Ames
Albertina Rasch D'
TACOMA, WASH.
Broadway
1st half (17-19)
"Moroccan" I
Gaylene
Hadji Ali
Gaylene
James Gaylord
Sherry Louise
Gayl Bert & Daro
Ali Hassan's Co
Fernda
Eva Nightingale
Sunkist Ens
UTICA, N. Y.
Avon (17)
"Prosperity" I
Lucille Page
Jack LaVier
Danny Beck
Aaron Sis
Harris & Daniels
Sunkist Beauties
WASH'GTON, D. C.
Fox (17)
"Seasons" I
Frank Melino Co
Lottie Loder
Ada Broadbent
Russell & Marconi
Mack Bissett D's
WOR'STER, MASS.
Palace (17)
"Icy Hot" I
Blomberg's Alask's
The LeGrohs
Heras & Wallace
Helen McFarland
Sunkist Beauties

LONDON

Week April 13

OLD KENT ROAD
"Man from Wyo"
"Escape"
Lee Gail Ens

STREATHAM
Astoria
"Symphony in 3 F"
"Byrd at S Pole"
"Laces & Graces"
Capps Bros & Sis
Doreen Thornton
Mary Honer

BIRMINGHAM
Futurist
"The Big Pond"
Olive Groves

CARDIFF
Capitol
'Safety in Nos"
'Chinese Bungalow'
Jack Smith

MANCHESTER
Paramount
"Madonna of Sts"
"Safety in Nos"
"On the Levee"
Danny & Eddy
Richard Neller
Johnny Nit
Plaza
"Tom Sawyer"
"No Limit"
'Creations in Blue'
Mangan-Tiller Girls
Georgie Graves
Vilma Delmar

PROVINCIAL

BIRMINGHAM
Empire
Conrad Eddy
Syd Seymour Bd
Roy Barbour
Los Cotrillos
Mae Wynn & B'dy
Rene Reel
Bonetti Bros

CARDIFF
Empire
H & B Lester
Flanagan & Allen
Baird & Thompson
Topsy Turvy 2
Sydney & Adelaide
Toni

EDINBURGH
Empire
Marjorie Clifton Co
Rego 2
Rose Perfect
Sherry Bros
Bernard & Rich
Howard & Rogers
George D'Ormonde
Sophie Tucker

CABARET BILLS

NEW YORK CITY

Barney Gallant's
Gwendolyn
Walter O'Keefe
Gypsy Markov
Evelyn Rock
Bobby Dolan Orch
Beaux Arts
Madeline Randall
Wilma Cox
Grace Mitchell
Salvatori Orch
Central P'rk Casino
Moss & Fontana
Telephone Op'rat'rs
Leo Reisman Orch
Club Calais
Joe Lewis
Arthur Budd
Jackie Maye
Frances Fay
Mcgaritas
Crawford & Caakey
Irving Ross
Bernie M'xwell's Or
Club Delmonico
Belasco Bd
Morton Downey
Maurice & Irene
Club Richman
Harry Richman
Clifford & Wayne
Frances Williams
Doris Robbins
Al Jockers' Band
Inca's Cabin
Lopez & Lopez
Maximilian Rudbby
Luis Herrera
Musia Rumozo
Orlando De Nova
Tito Dulzar
Inca's Orch
Connie's Inn
Ada Ward
Joyce Robinson
Louise Cook
Earl Tucker
Dotty Rhodes
Sonny Boy Dudley
Bessie Dudley
Meers & Meers
Willie Jackson
4 Bon Bon Boys
Cotton Club
Cora La Redd
Mild'd Washington
Sherman Robinson
Leitha Hill
Berry Bros
Alma Smith
Eddie Rector
Cotton Club Trio
Clarence Robinson
Swan & Lee
Marko Brown
Henri Wessels
4 Step Bros
Bobby Sawyer
Bunny Payne
Norman Attwood
Anise Bayer
Cab Calloway Orch
El Patio
Ann Greenway
Ramon & Rosita
Emit Coleman Orch
Hollywood
N T G Rev
Katz Orch
Paramount Grill
Gus Van
Lois Sterner
Billy Snyder
Flo Stearner
Al Young
Slate Bros
Richardson Orch
Salon Royal
Elizabeth Welsh
Kid Sneeze
Harvey White
Opal Cooper
Baby Face
International Orch
Silver Slipper
Clayton Jackson & Durante
Sylvia Carrol
Violet Love
Blanche Cherie
The Nest
Gwendolyn Posey
Clyde Parks
Hannah Sylvester
Lottie Gee
Mamie Smith
Village Nut Club
Nuty Fagan, M C
4 Eaton Boys
The Hartmans
Nick Lange
Badger & Muesler
Dave Abrams Orch
Village Barn
Hank Warren, M C
Warren & Davis
Allan Daly
Harmonica Harry
Village Barn C'tups
Uncle J' Meadows
Chick Kennedy
Village Barn Slick's
Crockett's M't'n'rs
Winegar Orch

CHICAGO

Club Alabam
Daly Dyer
Milly Myers
Al Wagner
Elmer Schoebel
Many Ann Boyce
Slater Brockman
W Newberger Orch
Club Ambassadeur
Vivian Janis
Gene LaRae
Effie Burton
Helen Burke
Gladys Mintz
Jimmy Noone Orch
College Inn
Cutler Sis
Ben Bernie Orch
Colosimos
Del Estes
Ricardo & Lenore
Sherida Cooper
Flo Whitman
Wayne & Kay
Jimmy Meo Orch
Frolics
Alice Wellman
Patsy & Mickey
Sylvia & Clemence
Lydia Harris
Babe Belmore
Charles Kaley Or
Golden Pumpkin
Romo Vincent
Suzanne France
Lillian Law
Walsh & Graef
Campbell & Lloyd
Jack Chapman Or
Granada
Paul Whiteman Or
Grand Terrace
Earl Hines Orch
Mack's Club
Sir Harry Glyn
Harvey & Jones
Keith Beecher Or
Meri-Go-Roun
Adele Harris
Bud Healy
Tom Parrilo
Virginia Bell
Frank Hamilton
Corrie Lynch Orch
Music Box
Dom Atri Orch
Petrushka Club
Al Zimmey
Baroness Erzi
DeCarlos & Louise
Connie Cella
Sol Wagner Orch
Show Boat
L Armstrong Orch
Via-Lago
Bobby Morris
Chickie Stanley
Carlotte Van Dae
Earl Hoffman Orch
Vanity Fair
Clyde Snyder
Dolly Joyce
Joan Houston
Sunny Ray
Mitzi McGlynn
Jean McCann
Louise Joyce
Leo Wolf Orch

Five Shows Out

There were no announced closings last Saturday on Broadway but five shows suddenly folded. All flops.

"Right of Happiness," independent, stopped at the Vanderbilt without playing Saturday. A week and two days and no bankroll.

"Lady Beyond the Moon," independent, stopped at the Bijou after two starving weeks.

"The Great Man," independent, withdrawn from the Ritz after panning. Five days.

"Gray Shadow," independent, stopped at the New Yorker after a cut-rate try of about five weeks.

"Privilege Car," independent, closed at the 48th Street after six weeks.

"Doctor X," presented by the Brandts, will close at the Hudson this Saturday (18). Has played 10 weeks to moderate money. Mystery play cut-rated to average of over $7,000 weekly. Goes to road next season.

FUTURE PLAYS

"Cyrano de Bergerac," musical version, will be produced in the fall by Russell Janney. Although the first musical "Cyrano" to go into a Broadway legit, a similar attempt with tunes by Walter Damrosch was once produced at the Metropolitan.

"Ebb Tide," new play by Henry Chapman Ford, has been accepted for production by Saul Z. Martell. It will be Martell's first shot at producing. Expected to go into rehearsal about the first week of May.

"Yorrah," by Louis Verneuil, English version by I. S. Richter, goes to Curtis Emery for production. Emery previously produced "Life Is Like That."

"Anaconda," by W. R. Leigh, is casting for the newly formed Vanderbilt Play Co., with Joseph Totten heading. Due on Broadway May 18, Totten directing. Subject of play is liquor.

"Blessed Event," comedy about a columnist who had been a vaudeville hoofer, has been accepted by Ray-Miner, with Sydney Phillips also concerned. Winchell's name not mentioned. Mannie Seff is author.

Hopkins Drops "Roof"

After rehearsing for a week, Charles Hopkins has called off production of "The Roof," by John Galsworthy until fall. Cast was given a week's salary. Reason for the postponement is "inability to properly cast."

Players were Donald Meek, Owen Davis, Jr., Ruth Nugent, Noel Tearle, Alice Belmore Cliffe and Elfred Seagram.

Move means that Hopkins only showed two plays this season, "Mrs. Moonlight" and "Give Me Yesterday," despite having sold a four-play subscription.

BORDONI'S CHORISTERS

Although it's a straight comedy, "One More Night," which Irene Bordoni is rehearsing, will have a line of chorus girls and three or four songs interpolated by the French actress. Play is scheduled to open in Wilmington May 4.

Cast includes Eric Blane, Katherine Renwick, Muriel Belasco, Lillian Talbot, Charles Romano, Reed Hamilton, Edward Lawford and Frank McCormack. McCormack is also staging. Songs were written by Herman Hupfeld.

"PROMISE" PHILLY CO.

"Oh Promise Me," produced on Broadway by Sam Harris, goes to the Lyric, Philadelphia, Monday (20) with Jacob Ginsburg, Jr., Philly backer, sponsoring.

Another company, by Gregory Ratoff, is also due shortly for Chicago.

BACON CAST BONDED

"Betty Be Careful" by Willis Goodhue has been bonded at Equity by Gerald Bacon, producing. It's Bacon's first this season.

Opens shortly, likely at the Liberty.

CAST CHANGES

Mildred McCoy replaced Elsa Ersi in the lead of "Her Supporting Cast."

Tom Powers replaced Paul Muni as lead of "Lui," by Savoir, which Chester Erskin is directing for Theatre Guild.

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Post-Sun Talk

Current Wall Street chatter has had the "Sun" and the New York "Evening Post" of the afternoon daily field, merging when and if certain financial exigencies affecting the former have been worked out.

Bankers are said to be talking it over with Cyrus K. Curtis, owner of the "Post," and presumption is that this paper will dominate any such move. Combining of the two dailies will leave four afternoon papers in Manhattan. Deal seemed uncertain, however, early this week.

Circulation of the "Sun" as officially quoted is 305,415. The "Post's" figures are listed at 103,142.

Plausibility with which the deal is regarded is enhanced by the recent action of the printers' chapel at the "Post." This group sent a petition to the Curtis interests inquiring as to its position in case of a merger. This is because of the printers' apprehension that the "Sun's" chapel has seniority in the union regulations affecting any change. The answer is not known.

Deal for merging the two papers is said to have been on for some time. Report is that while the "Sun" has been successful its overhead has been enormous. It is a former Frank Munsey property now headed by William Dewart, executor of the Munsey will.

Newspapers in Films

Those Warner Bros.-First National people who had anything to do with making of "Finger Points," newspaper racketeer picture, are saying they knew they were making the details all wrong when shooting the picture. They knew the critics and newspaper men would squawk plenty when seeing the mistakes in the rigid code of manners adhered to by reporters and city room. Yet despite he incorrect details the picture has proved a box-office success.

According to those on the production, they leaned in every case to making the story more interesting for the public, not for newspaper people. An infraction, if good for the box office, is justified, they say.

Same situation has come up in other paper yarns. "Gentlemen of the Press," liked by paper people, was not hot at the box office. "Young Man of Manhattan" was another approved, but not a money one. "Scandal Sheet" had news men divided. It was a bit above average as a money maker. "Front Page," although cleaning up, is admitted as catching the spirit of news gathering at its best moment. It's not the everyday grind.

In "An American Tragedy" some real newspaper men doing extra work in a courtroom scene were not called back after the first day because they objected to some details as not being realistic. The details are still in; the extras are out.

Mervyn LeRoy, now directing "Five Star Final" for Warners-FN, has never worked on a paper. The script, however, is almost exactly like that of the Louis Weitzenkorn play. LeRoy wanted no changes in the newspaper spirit, but if necessary in the shooting to get a better story the details will go.

The Tea Drama

"The Author's Tea," or "Where's the Liquor?" A playlet in one scene. Scene is the tea given by the publisher of "The Countess' Brassiere" to introduce the author, A. Gray Saphead, to his American public.

First Book Reviewer: I'm so glad to meet you, Mr. Saphead. Your book, "The Mammy Singer's Murder," is bound to be a best seller. Where's the liquor?

Saphead: Er, pardon me, but my book is called "The Countess' Brassiere." The liquor is over there, I think.

1st Author: You've written a great book there, in—let me see—what's the name of it? Oh, yes, "Where's the Liquor?"

Sappy: Title is "The Countess' Brassiere." The liquor is over there.

1st Femme Book Reviewer: Where's the liquor? The liquor, where is it?

Mr. Sap: The liquor is over there. You know, I'm the author of——

1st Fem: Yes, yes, I know. Did you say over there?

2d Author: I must tell you how much I enjoyed your book, "Useless Rotten Apples." It is much like my first book, "No One Knows." Oh, er, do you happen to know where the liquor is?

Sappy: Title of my book is "The Countess' Brassiere." I'm sure you will find the liquor over there.

Middle-Aged Lady: Are you really Mr. Leslie Saphead? Oh, dear, how thrilling! You're not at all what I imagined you to be. You're even more wonderful. Won't you please autograph your book for me?

Mr. Saphead: This isn't my book at all. This is "Naked on a Ski," by Mary Spinster.

M. A. Lady: It isn't. I'm so sorry. But won't you autograph it for me, anyhow?

Leslie: All right. And the liquor is over there.

Bookseller: I beg your pardon, sir, but are you Leslie Saphead, author of "The Countess Brassiere?"

Sappy: Yes, and the liquor is over there.

Bookseller: I thought this was a tea?

Vatican City Dateline Status

The Osservatore Romano, official daily of the Vatican, called attention in a recent editorial to what was termed "abuse" by newspapers of "Vatican City" as a dateline. The editorial declared that not only news of the Vatican, but also of the Congregations, the Roman Curia, Catholic Action and the Catholic Church in general, is published by the secular press as having been sent directly to them from Vatican City, although there are no press correspondents at the Vatican.

Principal objection of the Vatican's official organ to the use of Vatican City as a date line in the commercial press is that it tends to give the stamp of authenticity not only to exact and serious information but also to news of the rumor, fantastical and speculative type.

Vatican City has been used as a date line by the general press since the Vatican State was set up, in settlement of the age-old dispute between the Catholic Church and the Italian government concerning the inviolability of Vatican territory.

Foreign Correspondents

American newspaper correspondents in Paris are none too sure of their jobs. With the sale of the World and the many other changes in the newspaper sphere, every correspondent is beginning to wonder what next.

Russell Barnes of the Detroit News was recalled from Paris recently, as was Kenneth Campbell of the New York Evening Post, as both papers decided to abandon a Paris office. Joe Phillips of the Herald Tribune office in London was shifted to Rome to replace Ralph Barnes of the same organization, who was sent to Moscow, to offer some competition to Walter Duranty and the New York Times office.

Chicago News was another office which suffered a shakeup in Rome, while one of the veteran World men in London was assigned to Phillips' post on the Herald Trib.

Loss of Bennett

The passing of Arnold Bennett is more of a loss to literature, though "Milestones," "The Great Adventure" and "What the Public Want" (clever newspaper play), are associated with Bennett's name and fame.

But "The Old Wives' Tale," "Clayhanger" and "Riceyman Steps" (his novel, not the stage adaptation), are the classics which will immortalize Bennett.

Bennett was a most modest and unassuming man. His nervousness covered a slight stammer, but he was characteristically generous and helpful to beginners and a warm patron of all the arts.

Not too happy of later years in his married life and unable to obtain a divorce from his French wife, Bennett changed the name of an actress to his own by deed-poll and leaves one little daughter.

Protecting the Fleet

London editors of Fleet Street dailies have decided to lay off engaging aliens on their writing staffs, owing to the critical unemployment in the newspaper ranks along the Street. This does not apply to foreign correspondents, but is rated as the right move for the reporting ranks.

At present the unemployment among the newspaper men is something like 35% of the total, in London anyway.

English Peace

Most important development lately in London newspaper politics is the signing of a peace treaty between the Rothermere-Beaverbrook papers and Stanley Baldwin and the Conservative Party. The press Lords have for months been plugging a political campaign which, very close to conservatism, naturally got the strongest opposition in the die-hard camp, and at by-elections at which the papers put up unsuccessful candidates, tempers were pretty ruffled.

Sudden liaison between the paper men and the party is reckoned here to be the thin end. Likelihood is the Empire Party, backed by the papers, will figure less and less in the news, particularly as it's generally known the attempt to break through politics by press dictation has been a failure.

Best Sellers

(Reported by the American News Company)

Fiction

White Fawn, by Olive Higgins Prouty, $2.50.

Grand Hotel, by Vicki Baum, $2.50.

Bridge of Desire, by Warwick Deeping, $2.

Good Earth, by Pearl S. Buck, $2.50.

Silver Wings, by Grace Livingston Hill, $2.

Ambrose Holt and Family, by Susan Glaspell, $2.50.

Non-Fiction

Pocket Contract Bridge, by Elizabeth Clark Boyden and Mrs. Prescott Warren, .75.

Boners, $1.

Contract Bridge Blue Book, by Ely Culbertson, $2.

Education of a Princess, by Grand Duchess Marie, $3.50.

Jungle Ways, by William Seabrook, $3.50.

Road to Culture, by Charles Gray Shaw, $2.

Keystone System Abroad

Important demonstration has been given in London by Keystone View Co., of New York, of its new block-making process, which is reckoned to have far reaching effects on newspaper production.

The demonstration was attended by the heads of all the big English news and photographic agencies, with a strong European representation.

As a result of the conference Germany has started using the new block. Every German newspaper taking the service of Wolff Buro, the semi-official German news agency, will have the picture service.

France, through Agence Havas, is trying the system. Reuter's and the Press Association are taking it up in England.

"Liberty's" Future

With nothing official to substantiate it, belief is Macfadden will switch the 'Liberty" title to one of his own lurid story periodicals of a higher retail price. The nickel magazine field is believed to be too well covered, which has cost the Patterson-McCormicks over $21,000,000 in building up its weekly to about 2,500,000 circulation.

Despite all that circulation "Liberty" could not get to first base on advertising through the advertising men concluding the Satevepost and "Collier's" fully covered the nickel field.

Proving anew that regardless of quantity circulation, a publication must have a "field."

The London Way

A slant on London daily journalism is Easter vacation time having arrived the papers prepared the populace for it with the following startling facts: weather looked like being good; roads would be crowded to record extent; railroads would do record business; every coastal resort booked solid and gloom impossible anywhere.

This stuff took a top spread in some dailies, with the usual stock remarks by small boys and aged aunts on the subject of the holidays.

One day someone will think of a new idea in London journalism, and the wise ones will die of fright.

Daily Film Paper 1c.

New film daily in Paris for public and profession. It is called Paris Films. Sells at 23 centimes (1c).

Of the eight pages of the first issue, three were paid ads and another page of ads divided through the paper. It is sharp competition to the daily film page of the Comoedia, which previously had the field to itself.

How long the sheet can keep up at this price and with the necessarily repetitive feature items, is a question.

Madison's Hobby Mag

James Madison, the "Budget" man, is quite a collector of 18th and 19th century odd literature, first editions of song manuscripts, dime novels, etc. He's now getting out a monthly, "Collecting for Profit," on the west coast to guide similar collectors on market quotations of such stuff.

The vaude author's library of Beadle & Adams dime novels, original Stephen Foster's MSS., between 1800-1900 copies of sheet music, etc., is said to have great value.

Madison also has a complete file of "Variety" and about 40 years of the old New York "Clipper," which "Variety" absorbed and retired.

Deserts Films for Books

Daniel Carson Goodman, who tried film producing for a time, has returned to book writing. Mr. Goodman has just authored "Sad, Sad Lovers," just off the Duffield & Co. press. It's not one long story but a series of romances written in the present day vernacular of New York, Paris and Hollywood.

Goodman wrote "Travail," "Unclothed," "Hagar Revelly" and "The Taker."

He's back in New York and starting another novel. Not much likelihood of the films ever enticing him to Hollywood again.

Why Gould Quit the "Post"

Bruce Gould, who spent eight years on the editorial staff of the "Evening Post" (N.Y.) is now p. a. for Briarcliff Lodge. Gould's exit from the "Post" resulted from a story he wrote on St. Patrick's Day parade in New York. In it he is credited with having mentioned the Irish Saint was unmentioned in one of the better known international encyclopedias which often is talked of as pro-British in character. The encyclopedia squawked and Gould's resignation came immediately.

"Page's" Inside Kidding

"Front Page," as a picture, will slip many in the newspaper profession a couple of inside snickers on the names which crop up throughout its dialog. The names of a lot of the boys occur during the film.

Lewis Milestone, who directed, has slipped in kidding jabs at Dick Watts, George Cukor, etc., while the face that appears at the speakeasy porthole is none other than the glowing pan of Herm Mankiewicz. The truck driver in the picture is Milestone in person.

Trotsky's History

Satevepost paid $75,000 to Max Eastman, literary agent for Leon Trotsky, for the serial rights to the exiled Russian's history of the Russian revolution.

Deal was put over by Albert Boni, who will later publish it as a book.

History was brought to this country by Boni, who went to Europe to get it personally from Trotsky. The history is in about 350,000 words and is now being worked on by three translators.

Ed. Day, M. E., with Denver 'Post'

Edward C. Day, formerly managing editor, "Rocky Mountain News," is now with the Denver "Post" in same capacity. Chas. E. Lounsbury has been advanced from promotion manager to m. e. of the "News." W. C. Shepard, m. e., "Post," now ill with a heart trouble, will be publisher and assistant to F. G. Bonfils, owner of the "Post," when he returns to duty.

Real Names of Authors

Katherine Susannah Prichard, author of "Fay's Circus," is Mrs. Hugo Vivian Hope Throsse; Vernon Loder, "The Death Pool," is John George Haslett Vahey; Richard Keverne, "The Sanfield Scandal," is Clifford James Wheeler Hosken; B. M. Bower, "The Long Loop," is Mrs. Bertha Muzzy Sinclair-Cowan.

Morehouse Hurt on Trip

Ward Morehouse, drama reporter for the New York Evening Sun, back after a two months' airplane journey over South America with other newspapermen.

The plane fell in Chile. While the travelers were not seriously hurt, Moorehouse's foot was hurt. Infection set in. He was treated in a South American hospital and upon return to Miami several days ago further treatment was required.

"Television Weekly News"

"Television Weekly News" makes its first appearance April 18 in Hollywood, Calif. Harry Ray is publisher. It will cover pictures, radio, stage, television, etc.

Veteran Literateur Dies

Robert Gould Shaw, 80, one of the foremost collectors of stage literature in the east, died April 10 in Brookline, Mass. Early in his life he began to assemble data pertaining to the stage and in 1915 was appointed curator of the theatre collection of the Harvard College library.

Dick Grace Tells How

Dick Grace, picture stunt man and aviator, has written a story around his experiences while taking the bumps. Title is "I'm Still Alive," and Rand-McNally will publish.

Grace did a series of similar stories for the Satevepost two years ago.

50-50 Exchange

RKO offices are now supplying one act each week to the Bronx (N. Y.) Home News for its sectional broadcast from Starlight Park.

It's a tie-up that the Home News pays back with publicity through the paper and the announcements.

Play Into Book

Thomas Dixon has been signed by Crosby Gaige to make a novelization of "The House Beautiful," Channing Pollock's play.

Dixon wrote "The Klansman" and other novels.

Hughes Living in New York

"No One Man," Rupert Hughes' latest novel, makes its appearance on the bookstands today (15). It's published by Harper Bros.

For the present Hughes is in New York living at Hotel Elysee.

Negro Writer With Trib

Lester Walton, colored newspaper man, for many years with the old "Morning World," has signed with the New York "Tribune" to contribute specials.

Chatter

Ogden Nash marrying.

Gabriel D'Annunzio reported not liking some of the info about his relations with Duse and other women in a biog of him coming out soon. Threatens to sue if it is printed. Only blooey.

Mrs. William Vaughn Moody, widow of the playwright, has compiled a cook book.

Lewis Browne in Europe, writing a book. Rabbi before informing.

MacSimon and MacSchuster will get out a book of Scotch jokes on tissue paper.

H. N. Swanson, "College Humor" ed, who was to have married this month, did it in dull January.

Bernarr Macfadden recalled most of the two weeks' notices handed to the "Liberty" employes when the mag was sold. Others were handed an extra week's pay by Macfadden.

Sinclair Lewis has gone over to Doubleday-Doran. Relations with Harcourt-Brace became considerably strained since the Nobel Prize episode. Liveright, Inc., hadn't a chance, because it has Theodore Dreiser.

"Essandess," the Simon & Schuster oracle, credits Variety's Literati page with starting the literary chatter vogue now gone in for by the dailies.

George L. Alpers, who left "Charm," threatening competition to the Bamburger store house organ, has started operations. His mag is called "New Jersey Life."

Book shops invading Times Squares, despite rentals. One opposite the Strand, and another adjoins the Mayfair. Cheap fiction and risque classics.

Crescent will get out two new mags this summer, one detective tales and the other crook yarns. Rose Shipman will edit, along with the other Crescent mags.

"World Traveler" couldn't make a go of it even with the addition of "The Mentor" and the combined mag has faded.

Tom Masson, who used to conduct the "Short Turns and Encores" department in the "Satevepost," has written a book on humorists.

Esther Payson writes those long novels in long hand. Great time killer.

Publishers going back to Fourth avenue.

One of the first-line publishers won't consider a book unless the author splits on the publishing cost. Will take most any book on those terms. Cinching a profit as iz.

"McCall's" and "Redbook" offered in a bargain combination.

The spiritualists have a new mag, called "The White Flame." Monica A. Shenston editing.

RUDY VALLEE and His Connecticut Yankees
WEAF, New York

This is Thursday night (9), and Rudy Vallee with his Yanks is on the radio, the first time this mugg ever heard Vallee, on or off the air. The peculiar quality of Vallee's voice is an old story; his ingenuity or ability to make a song is another, but that Vallee seems to be the king-pin showman of the ether in his continuously top position may be also another story.

Under exclusive NBC direction, what a salesman Vallee could be on a commercial. That may arrive, too, as Vallee looks a very long-lived radio star. Everything that has broken Vallee's way has been for his personal publicity. This is plus his personal popularity, for a man unseen who can gain the popularity Vallee has through his voice only has a long ways to go. There are operatic singers like Schumann-Heink at 65 who still sing in concerts.

Accepting that Vallee perhaps was not in the first place a showman in any sense, just a lucky chap with a personality voice who created a new style in pop song delivery, yet it must be believed that upon Vallee learning what publicity meant, he permitted plenty of events in which he was concerned, regardless of which end of the event or argument he may have been. If unconscious showmanship on his part, the result remains the fact.

As for popularity there can be no question. On Vallee's recent tour of Publix theatres, dailies in the different cities front-paged the simple announcement by Publix that Rudy Vallee would appear in that city at the Publix theatre week of blank. On publicity and general public interest that ranked Vallee with the press importance of the President. While in his box-office draw Vallee took the gross record in some of the Publix houses, records that had stood for years. And he held over for an extra week here and there, in what are considered but one-week towns at the very best. With business holding up the second week.

To instance what this means. Chaplin's "City Lights," but shortly released, took the house record at a theatre in Buffalo with $30,000 in its first week. The picture held over, and in its second week played to $10,000, a new low gross for that same house.

That the women go for Vallee has been Vallee's greatest publicity angle, whether Vallee personally liked it or no. There's no moving picture star today, woman or man, who wouldn't give a right arm, and perhaps an eye to boot, to have the women as wild for them on the screen as they are for Vallee on the mike and stage. It's the biggest asset anyone who entertains with an admission charge or a drawing power can have—the women.

Vallee at his permanent theatre spot, the Paramount, Brooklyn, perhaps has best proven his box-office value. Not only there for a long time, but he has returned. In a picture house like the Paramount that can play to over $60,000 weekly, whether it does or not, it's impossible to have a screen attraction every week to draw anything like that, or even draw the overhead. Money films do not happen along that frequently. Therefore the Vallee test—for the Paramount has played to between $40,000 and $50,000 many a week with Vallee on the stage, when the picture on the screen wouldn't have drawn its breath otherwise. That the picture couldn't draw was known because the same picture had been unable to draw in other theatres by itself.

This is merely idle comment on Vallee, because of a notice on Variety's office bulletin board. It said to give a little more attention and detail to Radio Reports—more about the performers and performances, while the Chicago office wrote in saying stop using slang on the Radio pages.

So in between bulletin boards and branch offices is Rudy Vallee, and whether you know it or not or whether he knows it or not, one of the outstanding showmen of the world. *Sime.*

Fox-West Coast MUSIC MASTERS
KFWB, Los Angeles

A new institutional plugging period for Fox-West Coast theatres. On the evening caught (Wednesday) it plugged the morrow's opeing of the Loew's State, L. A., show wherein the Great Raymond was referred to as the "master musician" instead of magician.

The spiel Cliff Howell read sounded just like it was being read.

Howell is one of those long-winded announcers who embellish each song title with some personal commentary. Curiously enough, he must know his limitations, judging by this announcement: "The next number is dedicated to those people who sometimes wish that radio announcers would shut up so 'I'm Doin' That Thing,'" the latter being the the song title. Unfortunately, Mr. Howell was doin' that thing all through the FWC Music Masters' period.

As a "program," the Music Masters misses. It's the usual alternation of instrumental pops with Howell's banal plugging. *Abel.*

RINGLING B. & B. CIRCUS
Novelty
WEAF, New York

The circus has been on the air before, but never with the radio worth as during the present stunt. Big top personalities were introduced and did very well before the mike. An interesting full hour which started before the opening pageant and carried on until the show at Madison Square Garden was well under way.

Even to those who saw Clyde Beatty and his wild animal performance the description was interesting, and started with an explanation of the runway used by the lions and tigers to enter the steel arena, plus growls and roars. Only mistake was in calling Beatty a "professor." Beatty talked and told why his pistol was loaded only with blank cartridges and that he used a chair to fend off the big cats. Asked if he trusted any of them, he answered "absolutely not, not even Nero," who saved him when a tiger downed the trainer last year in Detroit, although that lion "shows a little more respect for me than the rest of them."

Beatty's cat turn was then put on the air by the announcer, who excitedly detailed it as though it were a glove fight. That was done close to the arena. Listeners were told of the meat fed the animals afterwards, but that on Sundays the diet was milk and no meat. After the turn Beatty retired "perspiring like an athlete," which is exact detail.

Previously Fred Bradna, the director, was introduced. Answering the why of the whistle suspended from his neck, he said that paced the show and that he blew it 165 times each performance. Bradna said he has been with the circus for 29 years, 20 as equestrian director with the Barnum & Bailey and the combined Ringling show. When told he did not look his years, Bradna replied: "Oh, yes, I'm getting old. I feel it in my legs" (he has been squawking about rheumatiz since the show opened).

Con Colleano explained why the forward somersault on the wire is his most difficult feat. His wife, Winnie, spoke, too.

Felix, a clown claimed the Pagliacci story of the clown laughing through his tears to be "a lot of bunk." *Ibee.*

WINNIE LICHTNER
With Paul Specht's Orch.
Radio Disc
Commercial
WOR, New York

Announcer failed to give the customary "electrical transcription" announcement at the beginning, which led to the impression it was the real thing until the finish, when the disc angle announced.

Way they are grinding out the records of late makes it difficult to tell the difference between a mechanical broadcast and the regular program. This program is cleverly cued for Winnie Lightner. Latter is heard only briefly, but recorded so one would swear that she was in front of the mike. Jerry King introduces her.

It's a shame to waste the Lightner personality on a disc, as she appears to be a natural for commercials.

Otherwise, minus Lightner, it was just another musical. Paul Specht's band supplied music along the lines of the majority of the ordinary air bads, with vocal choruses by band members.

Advertiser is Busch, credit jeweler, with this program, April 9, marking the first of a series.

GLENAYRE ENSEMBLE
Commercial
WOKO, Albany

This instrumental trio is on the air for one 15-minute evening period weekly. Glenayre Mills are the medium. Programs consist mainly of concert numbers and old favorites of the more popular type. As such, they probably have the strongest appeal to music lovers and to the middle-aged.

These two listening groups are the audience at which a preceding entertainment, offered by a male quartet, is aimed. For wider coverage the insertion of some lighter stuff, to catch the younger folks, would appear advisable.

Playing of Glenayre ensemble is satisfactory from a musical standpoint. Trio does not grow tiresome, as do some of those heard over the ether, because numbers offered are shorter and the period is briefer.

Advertising in connection with the Glenayre program is less vigorous, and therefore more effective, than much of the plugging done by local concerns on non-chain broadcasts. *Conn.*

AL and PETE
Songs, Talk
WJZ, New York

A comedy-song program that goes well around noon-time, when spotted. Boys' warbling is subordinated to comedy efforts.

Patter is weaved around the numbers, used before each and attempted to cue into the song. Crossfire is light, along the usual radio comic lines and fairly humorous.

Both boys have nice tenors and harmony hits. Numbers are short, the chatter filling in for most of the period.

WENR MINSTRELS
Sustaining,
WENR, Chicago

When Samuel Insull joyfully deeded the money devouring WENR to its present lessees, NBC, among the items included in the quit claim was the right to have and to hold the long established but never commercialized WENR Minstrels.

A weekly sustaining program on the air from 9—9:30 each Wednesday the 115th of the series bespeaks the age of the program. And between the 115th and the week before's 114th, also reviewed, the difference was so slight as to arouse wonder if a program has survived without alteration or change for over two years.

Both programs opened exactly alike. First the street parade, then the announcements and introductions, one by one of the minstrels, interlocutor and musical director Morgan L. Eastman, then the concert in front of the theatre. Followed in each case the rising olio conveyed by a taut bow drawn across a violin. A succession of gags interspersed with harmonizing, a trombone smear, more gags, and a supposed tap dance. Each program varied less than the proverbial peas in a pod.

Actually the WENR Minstrels is one prolonged divertisement of puns and songs, a radio stock company that never changes its bill. That may be the source of such popularity as it enjoys. It is also the parent of ennui.

Minstrels in show business are buried along with "Uncle Tom.' Nothing is more thoroughly passe. It might be fairly argued that radio carries its entertainment to unsophisticated audiences, but this argument is offset by the fact that it was in the sticks and among the unsophisticates that minstrels were best known and stand most severe repetition as a form of amusement.

"Do you know what a knight of the bath is?" asks Gene Arnold. And the bright answer comes back, "Mine is Saturday." Or again, "Is your wife dangerously ill?" With the excruciating rejoiner, "She's too weak to be dangerous."

It's all question and answer, a primitive comedy technique discredited years ago on the small time vaudeville circuits. Quips are self-consciously unfunny with an invited audience in the broadcasting studio laughing on signal, good or bad, to the artificial lustiness of Buddy Stopt, the minstrel who acts as laugh leader.

Six minstrels and Gene Arnold are the personnel. Al and Pete, Chuck and Ray, Buddy Stopt and Eddie Childs, have other radio duties and separately are okay. As an ensemble there is more nerve than merit represented. Plainly there is no genuine showmanship involved in the preparation, rehearsal or staging of the program. It gets by, nothing more.

And in justice to the responsible parties it should be stated that they have set themselves an almost impossible job. An awkward and artificial form cannot, except by the miracle of sheer genius, become graceful and ingratiating comedy.

Everett Mitchell announces. *Land.*

HARRIET SEYMOUR
Piano Lessons
WEAF, New York

A good educational program and quite interesting. This item is undoubtedly one of the bi-weekly programs which NBC inaugurated some time ago to teach piano over the air. Idea was started by a Radio Music exec., believing that by getting the listeners interested in the ivories and attempting to learn to conquer the art of playing them he had a potential new field of sheet music buyers.

Miss Seymour expounds her lessons to the unseen pupils in an interesting and clever fashion. She doesn't hurry, explains things clearly and it appears as though anyone with the ambition to learn how could do no harm by listening to her.

The lessons are for beginners only. When caught she spoke of the fundamental notes, struck them and sang them. Told how by knowing these notes alone anyone is able to grind out certain songs, and proceeded to prove it.

Pupils can receive a booklet on the subject if addressing a letter to NBC.

MAY SINGHI BREEN AND DE ROSE
Songs, Piano
WEAF, New York

Peter De Rose is a well known songwriter and has appeared over the air with and without Miss Breen for some time. Miss Breen, in private life, is Mrs. De Rose.

A pleasing little song program mainly composed of request numbers, according to announcements. Theme song of the pair is "When Your Hair Has Turned to Silver," no surprise when it is learned that De Rose wrote that one with Charley Tobias.

Miss Breen introduces the numbers. Her voice is pleasant and she has a nice delivery. Harmony with De Rose is oke with piano interludes between the numbers. De Rose is at the piano and is a class ivory pounder of pops. Miss Breen also interpolates on the banjo.

EDNA WALLACE HOPPER
Beauty Talk
Commercial
WEAF, New York

Miss Hopper is announced as speaking to the greatest audience of women ever assembled. Maybe true and maybe not. However, it may easily be accepted as the "eternal flapper," as Miss Hopper is familiarly known, is giving a beauty talk which has its particular appeal to the women. And Miss Hopper has established a reputation the country over for retaining a youthful appearance, despite her age placed anywhere between 60 and 65 years.

Miss Hopper's association with the old Florodora Sextet was mentioned by the announcer, who also said Miss Hopper looks just as good as when she appeared as a Florodora girl 30 years ago.

Miss Hopper is now called the "female Floyd Gibbons of the air" because she speaks so rapidly. At times she seems to shade Gibbons on rapidity of speech. During her 15 minutes Miss Hopper squeezes in more words than any other woman does on a half-hour period.

Miss Hopper is advertising beauty lotions for anything and everything. The beauty lotions are her own or at least endorsed by her, and bear her name. They are said by Miss Hopper to be the lotions she uses to keep herself perennially youthful.

She tells the women how to stay young, what to do and what not to do. Even goes so far as to get off the subject of lotions and advise them to stay away from too much food. When she comments on facial creams she warns against using certain creams her listeners know nothing about. Naturally she injects her commercial subject here.

For the ladies this broadcast holds a heavy interest, especially as it comes shortly after luncheon when time permits the women to sit around the house awhile and listen to the radio.

RADIO ROUND-UP
Songs, Talk
WABC, New York

Another "Radio Round-Up" program, with the talent roped in gratis. Angle on getting Frances Upton, Janet Reade and Buddy Doyle on the one program was the former connection of all three with "Whoopee." Browne and Lewellyn are regularly on a commercial CBS program.

Buddy Doyle sang two numbers which sounded Eddie Cantorish.

Janet Reade used "One of God's Children" from "Ballyhoo," in which she last appeared. It's a real blues song, with Miss Reade getting plenty hot with the lyrics and giving it that Harlem gargling effect.

Frances Upton, who followed her, used practically the same hot style of delivery as Miss Reade with "I've Got Love," her second song. She was given quite an impressive send-off by the announcer as the girl who played opposite Cantor in "Whoopee." Her first song, "I'm Bringing a Red, Red Rose," was from that show. While Miss Upton sang the ballad effectively she appeared more at home with the "blues" song.

Browne and Lewellyn closed the broadcast with a clever comedy bit, a three-minute musical comedy with the boys telling the action.

Between the "names" appeared a vocal quartet and the orchestra, led by Freddy Rich.

WITHERSPOON SINGERS
Choral
Sustaining
WENR, Chicago

Choral group trained and directed by Herbert Witherspoon, of opera and concert repute, in their air debut April 2. Revealed an assembly of voices rich in fine tonal blendings.

Initial program, though not very effective on a buildup for interest, well diversified as to compositional type and variety of moods. Selections ranged from Cadman's "I Hear A Thrush At Eve" to "Old Black Joe" and "Come to the Fair" by East Hope Martin.

Choir has a distinctive lyric soprano in Adeline Clark.

VAL VALENTE BAND
KHJ, Los Angeles

Val Valente is a Frisco band product, prominent at the Roof Garden there, and on a network relay via CBS.

His is one of the formeost dance combinations on the west coast, going in for vocal interludes and kindred novelty hokum in between dance sessions. Emulating Rudy Vallee's national network tribute to Gus Arnheim, Valente put in a plug for two of his contemporaneous w. c. maestros, Anson Weeks and Earl Burtnett, by playing tunes each had authored. This was on the occasion of Weeks shifting to the L. A. Biltmore and Burtnett going north into Weeks' berth at the Hotel Mark Hopkins, S. F. *Abel.*

L. A. FIRE DEPT. BAND
Dance Music
KFOX, Long Beach

Composed of vigorous, very rhythmic Los Angeles firemen, this band is never mistaken for a phonograph record.

If the fire house burns while they're blowing around in Long Beach it'll still be okay. *Bing.*

"LIFE OF THEODORE ROOSEVELT"
Sketch
Commercial
WOKO, Albany

This sketch, presenting episodes in the early career of Theodore Roosevelt, is on a half-hour afternoon program presented by the New York School of the Air. Scenes selected were interesting, dialog was well written, gaps in continuity were neatly bridged by announcer, and characters effectively portrayed.

Scene of Roosevelt's first important speech in the New York State Legislature was especially good. Atmosphere of the Assembly was reproduced in realistic fashion.

Sketch ended with an incident in which Roosevelt figured as a deputy sheriff while he was ranching it in the Bad Lands of Dakota, following the death of his wife.

Climax was expertly dovetailed into an announcement concerning a book for teachers (with further data on the late President's life), published by the School of the Air. Sketch and announcement constituted as clever a bit of radio advertising as has been heard.

Names of players not given. Chap playing Teddy stressed the Harvard accent more, at times, than he did at others. He did not entirely suggest the dynamic Roosevelt of later days, but perhaps this was intentional. *Conn.*

LOUIS ARMSTRONG ORCHESTRA
Dance Music
Showboat Cafe
WIBO, Chicago

There's a head man in every show and nobody's going to take the honors away from this colored boy when it comes to tooting a trumpet. Armstrong was brought here from the Coast recently by Johnny Collins and in two weeks on the air shows promise of becoming a big fav.

Armstrong and his band broadcast from the Showboat, a cellar spot in the Loop, formerly known as "My Cellar." Doesn't make any difference whether it's a theatre or cafe, Armstrong will hold his own anywhere. He has a style bordering on the freakish when it comes to hitting top notes on the instrument, and with it a lowdown and blue crooning voice.

Armstrong's shuffling and personality is of course concealed behind the mike, but his trumpet solos make up for everything. Not unusual for him to go on a tear and run off 20 or 30 choruses to a high fevered pitch. One of his best numbers is "Rocking Chair Blues," which with repetition should become popular on the air. Armstrong's repertoire is elastic. Requests are meat to him.

Armstrong is conceded by dance bandmusicians to be the top trumpeter of them all. He should do well out here because he plays the kind of music Chicago likes. He is also a definite bet for vaude and screen shorts. *Span.*

FRANKIE JAMES
Songs
Political
WGN, Chicago

Frankie James, formerly of vaudeville and shows and for some time a Chicago resident, was the guiding pilot and chief professional entertainer of the various radio broadcasts arranged on behalf of Anton J. Cermak, Democratic opponent of Thompson.

Cermak waged a strenuous battle, organizing every part of the city and every section of society. Probably no Democrat in recent years, regardless of the office at stake, ever fought so hard or had as much money to spend. In general his campaign was very shrewdly planned and carefully executed.

Radio played a big part in it. Miss James, aggressive, had just the right combination of personal and professional gifts to make an ideal leader. It was her job to marshall the speakers, dig the talent (gratis) and lay out the program. Not a broadcasting outlet in town overlooked. All were employed, though, of course, on alternating nights. Speeches were wisely kept down to around two minutes each.

Miss James can still put over a song and her voice loses nothing through ether dilution. *Land.*

GRUEN ANSWER MAN
Information, Vocal, Band
KHJ, Los Angeles

Fairly good idea but of no value the way it's worked at present. The information dispenser must get better answers if he would keep the dial twisters from tuning him off. Male voice is probably attempting a vocal "Believe It or Not," but anyone could pick up an almanac and garner brighter material. Winds up with a plug for Gruen watches. Pedantic announcing.

Nice musical program fore and aft, filling the bill out to 15 minutes. Smooth vocal trio and a hot band.

FASHION TALK
Commercial
WOR, New York

A woman, announced as Agatha Elina, conducts a spiel on fashions. It's the Irish Linen Guild time. Naturally Elina advocates the use of linen for everything but food.

Perhaps oke for femmes, who have a pash for fashion talks. On entertainment, floppo.

Daily-Owned Stations, Mostly In Red, Chill Suggestion to Create Solo Representative

Chicago, April 14.

Newspaper publishers' representatives heretofore content with commissions from print advertising, are on the move for a cut-in on the gravy obtainable from radio station time selling. As wedge, newsprint go-betweens are trying to induce newspapers on their lists who operate their own ether outlets to let them represent the stations also.

Prospective newcomers in the field of time placing have no intention of confining their activities to chance pickings. Stations solicited are asked for exclusive territorial agency, same as prevalent in black-and-white ad relations.

Idea of exclusive representation, though generally regarded among broadcasters as impractical at this stage of the business, has the endorsement of western council of the American Association of Advertising Agencies. Members of this organization figure that such franchising would cut out the current evil of split commissions between the chiseling agency and time placer.

Despite the local Four A's group's suggestion, consensus of opinion among the boys handling the radio business in the agencies expresses doubt whether many, if any, newspaper operated stations will tie themselves up exclusively. Particularly with the men in the publishers' representative field whose knowledge of air time placing and its intricate problems is obviously pretty much limited.

It's no secret in the trade that the majority of newspaper owned or directed outlets have been and are operating in the red, and certainly these fellows won't take any chance of cutting themselves off from any likely channel of revenue.

Reaction Costly

Backwash from hoity-toity attitude toward advertisers on their ether adjuncts has started to hit the dailies hard. With few exceptions newspapers have treated their stations as a necessary evil. Fear always uppermost outlet was possibly taking away newspaper advertising space. Situation of trying to ride two horses at one time and keeping them abreast has put publishers in a quandary that's taking a heavy toll of their bankrolls.

Take experience of one of the big dailies in Missouri as an example. Paper has started out to broadcast

(Continued on page 76)

DAILIES' "BEST BET" LISTS CALLED IMPROPER

Radio stations are complaining about the "Best Bets" which are printed in the majority of the metropolitan dailies in addition to regular program listings.

"Best Bets" list the programs which the dailies recommend as the outstanding programs of the day. Radio's complaint against these listings by the dailies is that they are not handled properly.

Claim is that the radio columnists themselves do not handle the program listings, but that others who know nothing of radio make up the lists by picking out names they know best. If a good program has no film or stage star, or any name which has a wide rep, the dailies are believed to pass it up.

7 Stations Broadcast Cubs' Game; Wrigley Got It Free

Chicago, April 14.

A smart stroke of showmanship, without the expenditure of a dollar on his part, was put over by William Wrigley today (Tuesday) when he got all the stations originating out of Chicago, with the exception of KYW, to broadcast play-by-play reports of the Cubs' opening game.

Only station to refuse, KYW, the "Herald-Examiner" station, obviously preferred to lay off because it didn't have a commercial sponsor for the time.

Of the seven stations transmitting the baseball opening, WJJD went to the expense of bringing in Red Grange to handle its mike. "Herald-Examiner" in Monday's issue mentioned its exception, ribbing other stations for being fall guys.

Among channels permanently authorizing the season's games is NBC's WENR, with Tris Speaker experting on the mike. Despite no sponsor for the show, the network apparently considers it good business anyway, since Wrigley has switched advertising agencies and may go back on the air.

$1,900 for Jessel

George Jessel will go on the Fleischmann Hour over NBC April 23.

He will receive $1,900 for the date.

WBIG BANKRUPT

First of Indies Forced to Wall

Chicago, April 14.

First instance of a financial bust-up of a radio station took place last week when station WBIG, Greensboro, N. C., went into the hands of the receivers.

Formerly registered under the call letters WNRC, this station was strictly independent, with no chain hook-ups and without newspaper affiliation. Operated on 500 watts by the North Carolina Broadcasting company and was the burg's only transmitter.

OUTSIDE LEADER GIVEN WORKS BY NETWORKS

NBC and CBS are putting the screws on outside talent, in the attempt to oust all outsiders and utilize their own contracted talent instead. Object is to get 15% commission from the salaries of all acts.

Complaints against the networks by talent booked in by outside agents are growing more rampant. One band leader on a commercial was forced out by one network, with a leader under contract to this network's artists' bureau sold to the advertising agency instead.

Two boys on a network commercial have complained of the way in which they are treated. Both were booked from the outside. They allege no co-operation from the control rooms.

Outside booked talent state the networks try to make it hard wherever possible and complain to the advertising agencies over them at the slightest excuse. They declare the networks try to force them to arrange their band certain ways around the mike, which ways the band leader doesn't believe best suited for his combination. They declare the networks are never satisfied at the time the band leaders, making up their own programs, submit the program layouts. Networks always cry, say the band leaders, that they don't get it in soon enough.

Any opening, allege outside talent, the networks find to pin anything against them is used and exaggerated. All this is done, it is reported, for the purpose of substituting direct booked talent for outsiders.

2 L. A. Stations Ban Medical Accounts as Trend Becomes Lurid

Los Angeles, April 14.

KFI and its affiliated station, KECA, are eliminating all medical advertising from their programs, clamping down on the gristly details as not consistent with public service and of doubtful value to the station's aim of building a class draw. Both are NBC outlets.

Local stations, especially the smaller ones, have gotten 'way past the testimonial stage in plugging nostrums.

KFI is following the lead of KMPC, Beverly Hills station, in the broadcasting of news, a leased wire from the local City News Service having been installed at KFI for "Richfield Reporter," gasoline account.

Coast Serial Comics Under Option by NBC

Hollywood, April 14.

NBC has taken an option on the Honorable Archie and Frank Watanabe act, going out nightly as a serial over KNX.

Routine was started seven months ago by Reginald Sharland, English legit actor here for pictures, and Eddie Holden, former vaude comic, who plays a Japanese valet.

RAPEE FOR G. E.

General Electric negotiating with Erno Rapee to take the place of Walter Damrosch on its Saturday night programs over the summer.

Damrosch leaves the G. E. hour in June to tour over the summer.

Ad Agencies' New '15% Plus' Idea For Commish Direct from Clients As More Protection; Acts Not Charged

Advertising agencies have devised a new method of collecting 15% on talent commission that insures no loss of any commercial appropriation so the larger agencies are now deducting "15% plus" on talent expenses. This is a form of direct commission collecting from advertisers to make up the difference for the ad agencies.

Recently when some ad agencies commenced direct talent deals they were angling to regain the lost 15% through the customary theatrical agency means of collecting from the talent.

The larger agencies recently inaugurated the "15% plus" idea. This is paid by the advertiser. It is 15% aditional to whatever the advertiser spends on talent. If an ad agency spends $100,000 on talent, it bills the advertiser for that $100,000 and 15% extra. Latter is cited for services rendered in securing the talent and producing the programs for radio.

Insures the Split

Introduction of the "15% plus" insures against losing any part of the total appropriated for radio, as when radio first became an advertising medium.

Only time the agencies will lose 15% commission from talent is when they place the production of the programs directly the networks' production departments or artist bureau and have the networks supply the talent. When this is done, NBC or CBS charges the advertiser "15% plus" on talent cost, with the ad agency losing its commish because of this

Instances of either NBC or CBS arranging programs for large advertisers are rapidly diminishing. Each large ad agency now produces most programs itself, doing everything from writing the script to booking talent and directing. Ad agencies' radio departments are composed of mainly former radio or theatre showmen for their experience. Agencies are still out for more men of their type, as they now want to handle all programs themselves and deal with the networks for time only.

Warranted

Agencies consider the commish charge to advertisers is warranted on basis of services rendered in producing programs, also for buying talent at the low figures. They claim when advertisers turn over the purchasing of talent to individuals or persons unfamiliar with show biz and the right prices, there is frequent overcharging.

Currently many ad agencies are tying up talent under exclusive contracts. In some instances they are guaranteeing working weeks in numbers.

NBC OPENS WENR TO NON-NETWORK ACCTS.

Chicago, April 14.

NBC has given up the idea of making its local WENR a strictly network program outlet. Chain's sales department this week put its boys to work contacting advertising agencies with the purpose of picking up spot business for the station.

In addition to setting a rate higher than any other Chicago outlet, WENR restricts its prospective local advertisers against any price quoting or contest promotions. It also insists, under the new policy, upon a high standard of entertainment to go along with the merchandise ballyhoo.

WENR for the past few weeks has been operating on a basis of around 25 percent commercial, and, despite strict economies imposed since acquired March 1 from the Samuel Insull interests, at a red figure ranging from $5,000 to $7,500 weekly. Pretty low deficit at that when considering the power magnate used to hold the bag for around $60,000 monthly.

Small Stations South Selling Cut Rate Adv

Dallas, April 14.

While dailies are fighting, radio advertising enjoying fair biz in Texas.

Spring slump felt among the broadcasters, but most report increase in commercial time over similar period in 1930. Considerable cutting in rates accounts for some of the increase. Few stations selling daily brief announcements as low as $25 week, where a couple years back same time cost $100.

J. Walter Thompson Opens Chicago Radio Dept.

Chicago, April 14.

Another of the top advertising agencies with newly organized Chicago radio department complete in itself for branch operations is J. Walter Thompson Company.

Working with company's New York office, Thomas D. Luckenbill supervises production of clients' air shows, while John Archer Carter handles script turnout.

Radio accounts originating out of firm's Chicago office include Cream of Wheat, Davey Tree, Gruen Guild, Kraft Phenix Cheese, Libby, McNeill & Libby, Northern Trust, Quaker Oats and Swift & Co.

Adlibbing Air Comics Poison to Agencies—Might Queer Product

Chicago, April 14.

Advertising agencies have put an absolute taboo on the ad libbing air comic. Strong unfavorable reaction due to deluge of squawks resulting in many instances—not from the general public, but from tradesmen whose business broadcast was supposed to boost.

Fly quipster has tendency, say advertising men, of running amuck with his gags and, if not quickly curbed, involving the product tied up with the air show in the laugh material, with boomerang effect. Number flip gentry suddenly pulled from programs for such cause past few weeks.

Classical instance of this twist in affairs etheral is that of the original Three Bakers, previously and now known as the Three Doctors. Team of Sherman, Pratt and Rudolph, using moniker, regarded as ace extempore workers and because of reputation garnered as pioneers in that line have steadfastly refused to prepare any scripts.

After having clicked heavily on sustaining broadcasts for the Chicago "Daily News," the boys were sold by NBC to Fleischmann Yeast through the agency handling the account for a national hookup originating out of New York.

Following second program etherizing, bakers in various parts of the country lodged kick with sponsors. Letters complained that gags used by the ad lib team tended to kid the dough-kneaders and the baking industry as a whole. Advertisers immediately turned to the agency for ways and means of rectifying the situation.

Agency proposed that the Three Bakers be asked to turn in a script containing their broadcast in time for sponsor's perusal. When approached the team replied they've never worked from a script and they had no intention of changing their act. A third broadcast and the lads were off the air as far as the yeast ballyhoo was concerned. A trio of male warblers replaced them.

After the network break, the trio returned to the "Daily News" for afternoon sustaining programs. To date newspaper, through its outlet WMAQ, has around $50,000 tied up in the boys. Though still looking around for a network sponsor to take them over, "News" regards team's daily broadcasts as crack exploitation feature and is content to carry investment along indefinitely. Same outlet played important part in early development of Amos 'n' Andy, the pair being under contract to WMAQ at the time the present sponsor took them over.

NBC Dilemma Over Sustaining Programs Locally "Sponsored"

Chicago, April 14.

Spread of practice among affiliated stations selling network sustaining programs to local advertisers has placed National Broadcasting in the dilemma of either taking stringent action against miscreants or making exceptions to the rule. Latter procedure the more likely.

Recent weeks brought network's attention to wholesale violations of ban against reselling of sustaining broadcasts, chief offenders being small stations with limited wattage and located outside of key cities.

Rather than take any chance of incurring the unruly outlet's ill-will while the grab for affiliates between the two big chains was at its height, NBC until recently has treated such incidents as mere peccadillos. If violation was occasional the network was inclined to turn its eyes the other way, and if it because too frequent punishment would be confined to a figurative slap on the wrist.

As now worked among broadcasters who are paying $15 for daytime sustaining programs and double that for evening unsponsored broadcasts, local merchant is sold the idea of coming through with anything from $10 to $25 for insertion of a ballyhoo. Practice is to read a minute announcement at the start of the sustaining program to the effect that entertainment is coming to the listeners through the courtesy of the local merchant, with a few lines of sales talk tagged on. Same is repeated on the fifteen-minute break and at the close of the sustaining broadcast.

Columbia Liberal

Contrary to the NBC policy, Columbia permits stations in certain sections of the country to resell its sustaining programs, for which, incidentally, there is no tax at any time. To help its small-town affiliates get back some of the wire toll load for the chain hookup, Columbia indirectly encourages these stations to go ahead and get local advertisers to hold the bag on network sustaining programs.

Resales of CBS broadcasts have become especially common among small community outlets in the south and southwest. Many of these are limited to daytime network service and carrying few of CBS's commercial programs.

NBC and RKO Radio-Theatre Band Contest in May Over 22 Cities

NBC (radio) and RKO (theatres) will mutually conduct a radio and theatre orchestra popularity contest during May. Preliminaries will be staged in 22 cities, with inter-city contests leading into a national final. In place of an entrance fee, the bands will be required to give the two Radio companies joint option on their post-contest services, at salaries stipulated in advance.

NBC's previously announced desire to trim broadcasting bands generally by replacing the combinations with novelty substitutes, is reported as in part the motive for the national contest idea.

Ed Scheuing, manager of NBC's feature acts, and James Turner of RKO are working together on the idea from their respective ends.

In each city five or six local radio novelty and dance bands will be selected to enter the contest. Voting will be handled in ballot form through newspaper coupons and letters from radio listeners.

Winner in each town will receive a week at the local RKO theatre and a contract for the local NBC station, if considered through the voting as the town's most popular orchestra.

Towns chosen for the contests, all having NBC broadcasting and RKO stage outlets, are New York, Boston, Rochester, Syracuse, Akron, Youngstown, Cleveland, Cincinnati, Toledo, Detroit, Chicago, Kansas City, Omaha, St. Louis, Minneapolis, Memphis, New Orleans, Salt Lake, Seattle, Portland, Ore., Los Angeles and San Francisco.

Quinn Ryan's 7 Sundays

Chicago, April 14.

Quinn Ryan, WGN radio feature, has been set by RKO for seven consecutive Sundays into the Publix Great States houses and indie stands in this territory.

Yes.

we are

PROUD OF

accepting

Mr. C. C. Moskowitz' Fine Offer to Play a Summer Engagement

at

PALISADES AMUSEMENT PARK

says

JOE LA FRANCE

and his

AMERICAN

BOSCH RADIO ORCHESTRA

With TOMMY CHRISTIAN

Guest Conductor

Just Completing a Tour of the

LOEW VAUDEVILLE THEATRES

For Further Information Apply

JULIAN L. DEANE

SALES PROMOTION MANAGER

UNITED AMERICAN BOSCH CORP.

SPRINGFIELD, MASS.

Ad Agencies Adverse to Screen Advertising—Favor Radio—Type

Dallas Civic Station

Dallas, April 14.

Town investing around $50,000 in its muny broadcaster, WRR, to turn it into first class station. Moved from Jefferson Hotel to Hilton, latter furnishing studio plus $3,000 contract for 30 minute weekly period.

Station cleared $1,000 per month during 1930, with only $700 nut. Claimed oldest muny broadcaster in country.

Tris Speaker Goes NBC As Baseball Technician

Chicago, April 14.

Tris Speaker, for years the Cleveland American League team's ace player and manager, has been taken on by the Chicago unit of NBC as expert advisor in its midwest baseball broadcasts.

While on the job of advising Speaker will from time to time handle the mike himself. If NBC can get a sponsor, the former ball star will likely be assigned to do the ether reporting of the Cubs and White Sox games through WENR here.

Crosley Radio's Very Much Married Staff

Cincinnati, April 14.

Edward A. Byron, production manager of the Crosley Radio Corp., and Gertrude Dooley of the Crosley Players, WLW sustaining program unit, were wed here last week.

The Byron-Dooley marriage is the sixth among couples of Crosley's broadcasting staff within a few months.

Priest's Transcription Series for Boys' School

Chicago, April 14.

Radio campaign for donations is the idea behind a 13 weeks' series of electrical recordings made here for Father Flanagan's School for Boys, located near Omaha.

About 30 stations surrounding Omaha will probably use the records, with the time to be paid for by the school.

Austin's Handler

Clay Waller added to NBC's publicity department to handle Gene Austin.

Leading national advertising agencies handing radio large slices of their client's business, are investigating screen advertising but are doubtful that this medium will ever become much more than a flash in the pan or, conversely, ultimately create heavy inroads on the air as a sales outlet. The run of important advertising agencies, according to a spokesman for one of the largest, does not believe commercial exploitation of national products in theatres can survive.

Public reaction through the eventual feeling that nowhere any one goes can they escape advertising, whether obvious or not in the theatre, is going to ruin the germ of the idea now seeming to spread and interest. Fan psychology even with radio was and still is that the advertisers are crowding too much on the air, but in the theatre, where admission is charged, this resentment will become intensified, it is claimed.

Advertising agencies are not going out of their way trying to kill the screen as a medium, but so far seem to lean much more favorably toward radio and newsprint for clients. Contention exists that radio is fundamentally opposition to the theatre, with this possibly leading to complications if not duplication.

Certain of Circulation

It is admitted that some of the larger national advertisers are encouraging the use of the screen and the theatre because of the circulation reached and the almost positive assurance that their "copy" is being read by that circulation.

With the larger advertisers going to the screen, the question of how much room will be found through this medium and for how many national commercial companies is giving the insiders, including ad agencies, some thought.

Radio Engagements

Vitality Hour (shoes) over CBS, booking its talent through William Morris, is specializing in femme singles from the stage. Bookings include Claudette Colbert, Belle Baker, Nan Halperin, Beth Challis, Eileen Stanley, Gertrude Lawrence, Grace Hayes and Ruth Etting, all for one broacast each.

Joseph Levine and Louis Vyner conducting Curtis symphony orchestra for Curtis Institute of Music program, WABC, April 17.

Frank Galassi band replaced Anthony Lippi on the Roemer's-Homers Hour Sundays over WMCA.

NBC After New Names and Voices To Handle Orchestras and Radio

NBC, through Ed. Scheuing, of the Artists' Bureau, is starting after new names to head bands and as air attractions. One of the most ambitious schemes is to get hold of picture stars, and stage headliners that can handle orchestras for stage or cafes and broadcasts.

A prospect is weighed as to what can be done with him and where best suited. Whether the name is best for hotel or commercial or if the name should be put into a class spot for product selling through radio class appeal.

So far the list includes such names as Buddy Rogers. NBC is trying to contract him for 30 weeks at a guarantee. If going through Rogers will be surrounded by a 15-piece orchestra.

The 30 weeks will include broadcasts, stage appearances, lectures, cafes or anything NBC believes suited for the film star. It will first utilize him in personal stage appearances and twice weekly on the air. NBC may try Rogers for four 15-minute appearances with his own orchestra in a hotel like the New Yorker. Latter hotel has been approached and okayed the suggestion.

Other Prospects

Other names NBC is now working on are Jack Oakie, Frank Fay and Stanley Smith. It is also dickering with H. Leopold Spitalny, whose Balaban & Katz contract expires in June, to lead a symphony orchestra for productive overtures. Spitalny is at present in New York as contact man between the picture houses and Boris Morris, of Publix.

Scheuing is working on arrangements with various Junior League societies. Towns like Boston, Baltimore, Washington, Philadelphia, Pittsburgh and the larger key towns, with intentions to present radio name orchestras for two matinee teas and six nights under the Junior Debs sponsorship for the annual show to be held in larger hotels. Junior Debs are to buy the room and the orchestra, then sell the entire affair for their charities.

DAN RUSSO'S ORIOLES

Now Congress Hotel

CHICAGO

Broadcasting Nightly KYW

Coon-Sanders Sasses NBC

Attempt to Censor Music Brings Flare-Up at Rehearsal

Chicago, April 14.

A flock of tempers blew up and some pretty hot recriminations and threats bandied back and forth in the talk melee that followed when the Coon-Sanders duo went into a burnup over an NBC attempt to switch one of the numbers on the Florsheim Frolics program.

Bandsmen were rehearsing shoe company's program scheduled for broadcast that evening when an NBC staff announcer walked into the studio with the air show's script in his hand. Pointing to a notation on the sheet of paper, the announcer said he was sorry, but the boys were not to use that particular number on the evening's program.

"Sez who?" Sanders wanted to know.

With all the accumulated unction, suavity and studied precision of a well-trained NBC announcer, the mike spieler explained that Paul Whiteman was using the number under discussion on a subsequent commercial broadcast, and would the gentlemen be kind enough to substitute another tune in its place.

"Nothing doing," said Sanders.

"Ditto here," added Coon.

"And that goes for both of us," chorused Coon-Sanders.

"But Mr. Whiteman has that number on his program," the announcer persisted.

"The number stands as is," replied Sanders.

"Ditto here," added Coon.

"And that ends that," chorused Coon-Sanders.

Diplomatist Florsheim

But it didn't. The announcer stood his ground, the bandleader duo started to go into genuine Coon-Sanders and the verbal fireworks were suddenly set off. Harold Florsheim, who had been on the sidelines watching the rehearsals, reluctantly stepped into the fray and said something to the effect that if NBC kept tinkering with his band's program he'd pull his show off the air.

"I'll tell you what it's all about," shouted Sanders above the din. "These people are fighting for jobs with the Music Corporation of America, and we're being discriminated against because we're an MCA band."

Somebody called the bandmen's attention to the fact there was little time left for rehearsal just then. Suddenly the tiff quieted down and the boys went back to work.

P. S.—The number remained in the Florsheim program.

New Publisher Standings For Amer. Soc. Revenue Under Re-Classification

At the re-classification meeting of the American Society it was decided to rearrange the status of publishers to more equally divide revenue of the society.

American Society has heretofore divided its revenue two to one, with a Class A member receiving twice as much as a Class B, latter double Class C, etc. Hereafter the division will be two to one and one-half, and one and one-half to one. For this purpose the society has adopted the double letter classification used with the songwriters. BB publishers will receive for their share of revenue from the society the amount between A and B. On the basis of distribution by the society last year, Class BB will receive $30,000 for the year, as the A publishers received $40,000 and the B $20,000.

Publishers whose standing were elevated by the society at the meeting were Donaldson, Douglas & Gumble, from C to BB; Joe Morris, from D to C, and Famous Music, Santly, and E. B. Marks, from C to CC.

REVOLUTIONARY DISCS SEIZED IN GERMANY

Berlin, April 3.

At the request of the Berlin courts six records of the Proletarian grammophone records department were confiscated. Records contain mostly rebellious poems, with musical accompaniment.

Reasons for the confiscation were insult to church, invitation to disregard and infringement against the law of the Republic.

SHEET 'LEGGER NABBED

Morris Davis was arrested on the corner of 47th street and Broadway on a charge of selling bootleg lyrics. Arraigned in the 47th street precinct, he was held for Special Sessions.

Under the law Davis is liable to a jail sentence.

Too Many Songs

M.P.P.A. sent out letters to the major publishers informing them that during March about 90 new songs were issued by popular publishers. On this basis, declared the association, the pop publishers will issue about 1,000 songs during 1931.

M.P.P.A. is wondering whether anything can be done to limit the number of songs published, deeming it a recognized fact that the surfeit is hurting sales badly. Publishers' replies are of the opinion that nothing much can be done. They state that it's impossible to limit the number of songs and that each publisher must simply use his own judgment.

RADIO TAX RATE RAISE DISCUSSED BY AM. SOC.

American Society is considering taxing radio stations a certain percentage of yearly revenue for the right to use copyright music. Society now issues licenses to stations according to power, status and number of copyright songs used. Stations are licensed yearly under the current method of operation, with the Society increasing its license fee where warranted.

This plan of licensing radio stations according to a percentage of its revenue has been questioned lately by publishers.

It is the opinion of publishers they are not receiving nearly as much as they should from radio stations. Especially since radio is blamed for the present condition of the sheet music business.

Victor Selling Distribs To Indie Disc Jobbers

RCA-Victor is unloading its subsidiary distributing companies to indie jobbers willing to take them over. Victor has been reorganizing its exec lineup for the past few months, doing plenty of firing and receiving plenty resignations, but doing little or no hiring.

Through unloading the distrib subsids Victor expects to cut its overhead to the lowest. Since RCA took over Victor, Radiola, Victor jobbers have been handling the same line. Radiola and Victor have two separate sales departments, export departments, etc. Within a short period the Radiola-Victor names will be combined on the same products. The New York Talking Machine Co., Victor subsid, was sold to Bruno & Sons early this month, with the name of the new corporation Bruno-New York. Bruno consolidated with George L. Patterson Co., Radiola distribs, just before taking over the Talking Machine Co.

Charley Mason, formerly manager of the New York Talking Machine Co., has been succeeded by Charles Somefield, vice-pres for Bruno.

Recent changes in the exec lineup of RCA-Victor has E. A. Nichols, formerly head of Radiola in Chicago, as sales manager for RCA-Victor, with headquarters in Camden, N. J. He succeeds H. C. Grubles, reported to have resigned.

E. E. Schumaker, pres RCA-Victor, remains. He was recently ill and forced to take a vacation.

Music Agent Tagged On Woman's Complaint

New Haven, April 14.

Sidney Price of New York was nabbed by local police after an ambitious female composer said she had been fleeced out of $800 which she paid him to get her songs before the public.

Price represented himself as an agent who was to draw fees supposedly to be used to bribe headliners to put songs over, according to the complaint.

After paying out several hundred for this purpose, with no results, femme composer became suspicious when Price said he needed more money for Vallee, Ted Lewis and Lopez. Trap was laid for Price and he found himself telling it to a judge.

Music Evils Ordered Investigated On Charges Brought at Ass'n Meeting

Although the standard publishers have no cut-in situation to contend with, they have as much chiselling in their ranks. This situation was brought to light at an informal meeting called by the Music Publishers' Protective Association of the United States, composed mainly of standard publishers.

Some of the complaints lodged by dealers were:—

Discounts to teachers, etc., below the dealers' price when they should buy from the dealer and not direct.

Donating free music to those who should buy it.

Dealers returning merchandise which they have purchased as long as from five to 10 years before.

Policy of publishers and mail order houses to secure all direct sales possible, making it difficult for the small dealer to get by.

Publishing of so many new issues by the publishers that the dealer cannot concentrate on the enormous output which received monthly.

Entertaining buyers.

Committee of Three

Those charges and others were considered by the publishers at the meeting. John Paine, chairman of the Board of Directors of the M. P. P. A., who attended the meeting, was asked by the standard publishers whether the M. P. P. A. could work out a trade practice agreement which would be suitable to the standard publishers. He appointed a committee of three publishers, Walter Fischer, Gustave Schirmer and Max Winkler, (Bewlin Co.,) to investigate.

Majority of the publishers at the meeting were non-M. P. P. A., members but stated they would join the M. P. P. A. if it could satisfactorily work out the trade agreement.

BLUE STEELE DAMAGED IN CINCY FREE-FOR-ALL

Cincinnati, April 14.

Blue Steele, rounding out a fortnight's engagement with his orchestra at the Hotel Gibson, has about mended from the effects of a mauling suffered last Thursday night (9) in a free-for-all in Music Hall. The battle royal climaxed the dance, attended by 500 couples, which was a part of the annual frolic of the Stage and Screen Scribes, organization of local theatre press agents, managers and newspaper critics.

Steele was the center of attack made by young men on the dance floor after he called a halt to the throwing of mints into the bass horn of his band.

"I'm not the crooning type of band leader," explained Steele when the smoke of battle cleared. "If somebody swings at me, I'm going to swing back. Sensing rowdyism, I lost no time in discarding the coat and vest of my uniform, also my wrist watch, valued at $150."

Steele is 34 and a former army boxer. About a dozen fellows rushed Steele, who is credited with handing out a few receipts for the blows he took on the head and body while his shirt and undershirt were torn into shreds. He wound up with a black eye, bitten shoulder, wrenched leg and cuts on the face, arms and chest.

Waldo Got It, Too

Waldo Edwards, 25, a member of the "My Maryland" company, which was current at the Shubert, also was beaten while trying to recover Steele's watch. The timepiece was returned to Steele at his hotel the next day by a one-armed newsie.

Steele's combination was one of six orchestras whose services were donated for the affair. The story of the fight was first-paged by the "Times-Star." Despite this notoriety, C. C. Schieffler, manager of the Gibson, continued Steele's engagement, the leader managing to fill all scheduled appearances in the hotel's dining room and night club.

Bicycling Fines

(Continued from page 11)

gypping, whether checked or not, unless the amount involved should be of an alarming size and the distrib has bonafide evidence of exhibs juggling of books or collusion with the checker.

There are no cop checkers now in use. Federal Auditing Bureau, with branches over the country, is checking for all companies excepting Radio Pictures, which has handpicked contact men in the field to include checking among other duties.

Benefit of Doubt

"The reaction from the various territories," states Kent, "is that the Federals are a high-class, reputable group of men, heavily bonded, and not likely to work in cahoots with thieving managers, showing them how to gyp, if not schooled in the tricks of the trade."

Even with the Copyright Bureau men, it is claimed, that until the company or the exchange is certain accounts have violated contracts through having positive evidence, the exhib gets the benefit of the doubt.

As an instance to prove the percentage playing of pictures is far more satisfactory now and accounts that try to steal distrib bits are far in the minority, Kent points to a "conscience" check received from a Pittsburgh account for $38, covering money taken on a Par date. The exhib sent in a blind letter, singing his name "A. X. Bixor," enclosing a bank cashier's draft to conceal his name.

Diamond's Trip West

Chicago, April 14.

Billy Diamond, of the local Morris office, left here Monday (13), for an extended trip to the coast and northwest.

Agent is on a scouting mission, expecting to be gone several weeks.

Spitalny-E. B. Matter Adjusted on Union O. K.

Chicago, April 14.

Business tangle involving Phil Spitalny, NBC Artists' Bureau and the Edgewater Beach hotel has been adjusted. Local musicians' union okayed the solution, whereby NBC gives the leader a written contract guaranteeing him an income until Oct. 15, replacing the more vague oral agreement under which he has been working.

Paul Whiteman's orchestra goes into the Edgewater for the summer, May 15, full membership of the band having been admitted to the local union this week.

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON
and
HIS COMMANDERS

DUKE ELLINGTON
and His Famous Orchestra
April 11, Minnesota, Minneapolis
Management of
IRVING MILLS
Mills Building, 46th St. and Broadway
New York, N. Y.

AL ERICKSON
And His RKOLIANS
NOW PLAYING
RKO Theatre, Los Angeles

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

MARION McKAY
and his
ORCHESTRA
Biltmore Hotel, Dayton, Ohio,
Until May 1st

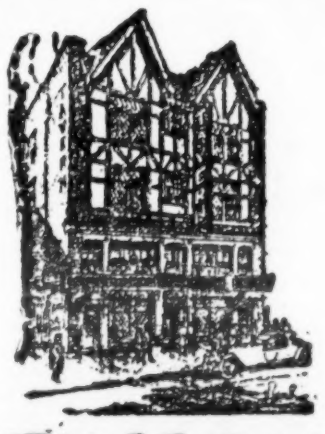
TED LEWIS
April 17, Penn, Pittsburgh, Pa.
Personal Representative
H. HAROLD GUMM
1540 Broadway, New York
Exclusive Columbia Recording Artist
WM. MORRIS AGENCY

JESSE STAFFORD
and His ORCHESTRA
Now in Third Year at
PALACE HOTEL
San Francisco
(BRUNSWICK RECORDS)

PAUL WHITEMAN
INDEFINITELY
Granada Club, Chicago
Personal Rep.: JAS. F. GILLESPIE

Gillespie in and Out

Jimmy Gillespie came in and went out of New York within a week. James returned to Chi, to Paul, who will open at the Edgewater Beach Hotel there May 16.



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BACK AGAIN!
ERNIE HOLST
and His Orchestra,
a sixteen-cylinder musical attraction, has returned to the Automobile City—Detroit—and continues to delight dance fans at the Book-Cadillac Hotel with
"Were You Sincere"
"By the River Sainte Marie"
"Same as We Used to Do"
"99 Out of a Hundred Wanna Be Loved"
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE.
NEW YORK

MARCH SAME IN MUSIC SALES

No improvement in sheet music sales conditions manifested during March. If anything, sales shrunk a little under the preceding month, especially during the last two weeks of March.

Morris' "When Your Hair Has Turned to Silver" still retains the lead, as in February. DeSylva's "Walkin' My Baby" got second place away from that same firm's "Just a Gigolo." "Walkin'" came along fast. Its nearest competitor, "Wabash Moon," still far below it as far as sales are concerned.

At the beginning of March it appeared as though "Moon" (Berlin) would never catch on quickly enough to make a spot for itself. It caught toward the end of the month and came up with a rush. "Hello, Beautiful" (Donaldson) owes its rating of No. 4 to its early sales strength. "Gigolo" is No. 5. It was No. 2 in February, and sold almost as strongly at the beginning of March.

Berlin, like DeSylva, has two songs among the six best for March. Berlin also has "Reaching for the Moon" from the film of the same title, in the sixth spot. Two "Moon" songs by one firm in the first six is unique.

Remicks' "Would You Like to Take a Walk?" from "Sweet and Low," legit, was a good seller throughout the entire month. It was edged out but slightly by "Reaching."

Discs

Disc sales very quiet last month. This condition among the discs is no longer news. Even the mechanicals have given up hope of resurrecting 75c discs.

In Chicago

Chicago, April 12.

Sheet music best seller list shows an entire new line-up for March, with the exception of the leader, "When Your Hair Has Turned to Silver."

Tunes close to the top, but just missing out on the blue-ribbons were several from previous prize lists. They include "Just a Gigolo," "Moonlight on Colorado," "Yours and Mine" and "I'm Alone Because I Love You." All on the down grade at the close of the month, while "Little Boy of Mine," newcomer, was on the up. Others coming strong are "Please Don't Talk About Me," "Hello, Beautiful," "Zwei Herzen in ¾ Takt."

Disc sales as low as ever, maybe as low as possible.

On the Coast

Los Angeles, April 13.

March retained the monotony of poor music business. "I Surrender," locally written and published, was on top of the sheet music list for the second month. "Gigolo," not in last month's list, landed No. 2. It started slowly here. "Alone Because I Love You" is a holdover.

Disc sales pretty bad.

MARCH MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING MARCH BY THE LEADING MUSIC JOBBERS AND DISK DISTRIBUTORS IN THE TERRITORIES

6 Best Sellers in Sheet Music

Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
No. 1—SONG	"When Your Hair Has Turned to Silver"	"When Your Hair Has Turned to Silver"	"I Surrender"
No. 2—SONG	"Walkin' My Baby Back Home"	"Walkin' My Baby Back Home"	"Just a Gigolo"
No. 3—SONG	"Wabash Moon"	"Waltz You Saved for Me"	"I'm Alone Because I Love You"
No. 4—SONG	"Hello Beautiful"	"Would You Like to Take a Walk?" ("Sweet and Low" prod.)	"You're the One I Care For"
No. 5—SONG	"Just a Gigolo"	"99 Out of a 100"	"Reaching for the Moon"
No. 6—SONG	"Reaching for the Moon"	"King's Horses"	"Tears"

3 Leading Phonograph Companies Report 6 Best Sellers

Side responsible for the major sales only are reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	"Minnie the Moocher," "Doin' the Rhumba" (Cab Calloway Orch.)	"King's Horses" (Ben Bernie Orch.)	"Imagine" (Earl Burnett Orch.)
BRUNSWICK—No. 2	"Got the Bench, Got the Park" (Noble Sissle Band)	"Stardust" (Isham Jones Orch.)	"Bidin' My Time" (Foursome)
BRUNSWICK—No. 3	"Bugaboo," "Connie Corrina" (Red Nichols Orch.)	"99 Out of a 100" (Ben Bernie Orch.)	"Blue Again" (Red Nichols Orch.)
BRUNSWICK—No. 4	"Would You Like to Take a Walk?" "By Special Permission" (Hal Kemp Orch.)	"Dream a Little Dream of Me" (Ozzie Nelson Orch.)	"Is That Religion?" (Cab Calloway Orch.)
BRUNSWICK—No. 5	"Twelfth Street Rag," "Rockin' in Rhythm" (Jungle Band)	"Would You Like to Take a Walk?" (Hal Kemp Orch.)	"Love For Sale" (Libby Holman)
BRUNSWICK—No. 6	"Dream a Little Dream of Me" (Ozzie Nelson Orch.)	"Peanut Vendor" (Red Nichols Orch.)	"I Surrender" (Earl Burnett Orch.)
COLUMBIA—No. 1	"By the River St. Marie" (Guy Lombardo Orch.)	"Sugar Blues" (Clyde McCoy Orch.)	"Just a Gigolo" (Ted Lewis Orch.)
COLUMBIA—No. 2	"Love Is Like That" (Ruth Etting)	"Running Between the Raindrops" (Guy Lombardo Orch.)	"River St. Marie" (Guy Lombardo Orch.)
COLUMBIA—No. 3	"Heartaches" (Guy Lombardo Orch.)	"When Your Lover Has Gone" (Johnny Walker Orch.)	"Overnight" (Ruth Etting)
COLUMBIA—No. 4	"At Last I'm Happy" (Ted Lewis Band)	"At Last I'm Happy" (Ted Lewis Orch.)	"Wind in the Willows" (Ipana Troub.)
COLUMBIA—No. 5	"Walkin' My Baby Back Home" (Johnny Walker Orch.)	"Please Don't Talk About Me" (Ethel Waters)	"King's Horses" (Calif. Ramblers)
COLUMBIA—No. 6	"Blue Again" (Lee Morse)	"Little Joe" (Henri Gendron Orch.)	"When You Think a Whole Lot About Someone" (Happy Chappies)
VICTOR—No. 1	"Peanut Vendor" (Don Azpiazu Orch.)	"Peanut Vendor" (Don Azpiazu Orch.)	"I Surrender" (Gus Arnheim Orch.)
VICTOR—No. 2	"Would You Like to Take a Walk?" (Rudy Vallee Orch.)	"Dream a Little Dream" (Wayne King Orch.)	"Just a Gigolo" (Bing Crosby)
VICTOR—No. 3	"Just a Gigolo" (Leo Reisman Orch.)	"Walkin' My Baby Back Home" (Ted Weems Orch.)	"Love For Sale" (Waring's Pennsylvanians)
VICTOR—No. 4	"When Your Hair Has Turned to Silver" (Bud and Joe Billings)	"Blue Pacific Moonlight" (Hilo Hawaiian Orch.)	"Would You Like to Take a Walk?" (Rudy Vallee Orch.)
VICTOR—No. 5	"Lady, Play Your Mandolin" (Havana Novelty Orch.)	"Hello Beautiful" (Wayne King Orch.)	"Thanks to You" (Gus Arnheim Orch.)
VICTOR—No. 6	"Two Hearts in Three-Quarter Time" (Marek Weber Orch.)	"It's a Lonesome Old Town (McKinney Orch.)	"Reaching for the Moon" (Victor Troub.)

Publishers' 3 Best Sellers in Sheet Music

Publishers are listed in alphabetical order, not according to position their numbers hold in the present market. Publishers made their own reports

PUBLISHER	SONG NO. 1	SONG NO. 2	SONG NO. 3
Ager, Yellen & B.	"Let's Get Friendly"	"You Said It" ("You Said It" prod.)	"Sweet and Hot" ("You Said It" prod.)
Berlin, Irv.	"Wabash Moon"	"Reaching for the Moon" ("Reaching for the Moon")	"Got the Bench, Got the Park"
Davis, Coots & E.	"One Little Raindrop"	"Dream a Little Dream"	"Can't Get Enough of You"
De Sylva, Brown & H.	"Walkin' My Baby Back Home"	"Just a Gigolo"	"If You Should Ever Need Me"
Donaldson, Douglas & G.	"Hello Beautiful"	"You didn't Have to Tell Me"	"Teardrops and Kisses"
Famous	"When I Take My Sugar to Tea"	"Out of Nowhere"	"Falling in Love Again"
Leo Feist	"Waltz You Saved for Me"	"King's Horses"	"I'm Happy When You're Happy"
T. B. Harms	"Two Hearts in Waltz Time" ("Two Hearts in Waltz Time")	"Lady, Play Your Mandolin"	"I'm Bidding My Buddy Good-Bye"
Kornhieser, Phil	"Hurt"	"Last One Left on the Corner"	"I Found What I Wanted in You"
Marks, E. B.	"Peanut Vendor"	"Mama Inez"	"Poor Kid"
Jack Mills	"Stardust"	"He's My Secret Passion"	"So Sweet"
Joe Morris	"When Your Hair Has Turned to Silver"	"You'll Be Mine in Apple Blossom Time"	"Would You Take Me Back Again"
Olman, Abe.	"Heartaches"	"Whistling in the Dark"	"One I Love Just Said 'Good-Bye'"
Red Star	"In a Cafe on the Road to Calais"	"I Had to Lose You"	"Beautiful Love"
Remick's	"Would You Like to Take a Walk?" ("Sweet and Low" prod.)	"Please Don't Talk About Me"	"When Your Lover Has Gone"
Robbins	"99 Out of 100"	"By the River St. Marie"	"Were You Sincere?"
Santly Bros.	"You're the One I Care For"	"By My Side"	"Running Between the Raindrops"
Shapiro-Bernstein	"Tears"	"Moonlight on the Colorado"	"All on Account of Your Kisses"
Sherman-Clay	"To Whisper Dear 'I Love You'"	"With the Help of the Moon"	"Gee, I'd Like to Be Your Sweetheart"
Universal	"Little Sweetheart of the Mountains"	"I've Got a Sweet Somebody"	"You Made Me Cry"
Witmark & Sons	"I'm Alone Because I Love You"	"Tie a Little String Around Your Finger"	"For You"

Stations In Red

(Continued from page 73)

on a small scale. Opposition sprang up with a bigger outlet. Original daily broadcaster, not to be outdone, was goaded into pouring steady stream of cash into the ether operation. Suddenly found it had a lot of money invested in the station. Got sales force to launch campaign for air advertising, with big results. Soon afterwards the newspaper became aware of the fact that the air business had come chiefly from customary black and white sources, to the detriment of its newsprint income.

Of the Chicago newspaper operated outlets, one is known to have dropped over $150,000 in 1930, while another boasts of netting $20,000 on a transmitter investment close to the half million mark.

Snyder Quits Conrad

Hollywood, April 14.

Ted Snyder is out of the Con Conrad music publishing firm.

Latter continues individually with Jack Gordine associated as prof. mgr.

BERGMAN AS M. C.

New Orleans, April 14.

Henry Bergman, who closed at the Club Forest Saturday (11), opens next week as m.c. at the Saenger.

MPPA's Music Experiment Another Drugstore Sideline

M.P.P.A. may shortly place small music counters in drug stores for experimental purposes.

If the experiment works the M.P.P.A. will attempt to get an organization to take it over on a large scale.

Publishers' big interest in the M.P.P.A.'s drug store idea is whose songs will be used.

Porgie's Switch

Al Porgie, b. and o. manager for Famous Music, switched Monday (14) to Freed & Powers.

NO CUT—CANCELLED

Govt. Operation Abroad on Conductor's Salary

Dresden, April 4.

Saxonian Diet has cancelled Fritz Busch's salary for $15,000 because he would not accept a 10% cut.

Busch is the conductor of the Dresdner Staatsoper and of the philharmonic.

Freed's Trip

Arthur Freed, of Freed & Powers, sails for Europe today (Wednesday).

He will be gone about six weeks.

Song Peddler's Sentence

Morris Davis, clerk, 319 West 18th street, pleaded guilty to a charge of peddling copyrighted songs without permission. He was given a suspended sentence in Special Sessions.

Davis was arrested April 7 at Broadway and 47th street.

Busse's Own at Palace

Henry Busse's orchestra plays the Palace, New York, the week of April 25.

Busse's last time at the Palace was as Paul Whiteman's trumpet player.

HERE AND THERE

Al Mitchell replaced Ken Widenor as organist at Loew's Valencia, Jamaica, L. I.

Gordon Kibbler orchestra at the Fulton Royal, Brooklyn, signed to a two-year's contract by CBS.

Harry Ford band out of the Manger Hotel. Don Parker orch follows.

Jack Robbins back in New York after a month on the Coast.

Screen Musicals Wised Sticks So Even Girl Shows No Help To Carnivals—Gloom Ahead

Chicago, April 14.

Though last year was the worst on record for carnivals it looks already like the present season is going to make last year seem rosy by comparison. Many shows are not going out at all this year, while the larger outfits are splitting into sections in order to get coverage. This is the way out for Rubin and Cherry, which is dividing in order to catch twice as many towns. Johnny J. Jones is somewhat better off having negotiated for several fair dates.

Fair managers off most carnivals, because they've been gypping the home folks. So many town councils got squawks from citizens on carny rackets last year that most of these burgs have either ruled out the tricks entirely, or raised the tax figures so high as to make it prohibitive.

State's Frown

Fairs are particularly set against wheel joint carnivals this year on account of the number of states which are refusing state aid to fairs which permit gambling. With gambling the sole support of most carnys last year, it's just another black ball against their revival chances.

Carnivals are finding it impossible to break even with only rides and a girl show, the latter merely laugh these days since the talkers educated the backwoods folks to what a musical show should be. With the revenue from the legit items practically minus, the ordinary carny found it necessary to depend wholly upon gambling, with all the stores and wheels gimmicked. Much of the gyp stuff was so raw that it's impossible for some carnivals to return to scores of towns where the coppers are on the watch for 'em with fraud warrants.

Another racket which helped to sink the carny was the cheap girl show with the closing night blowoff. Strip stuff for as much coin as the suckers would go for. This was another short-sighted move by which carny operators tried to break even.

Coast's Kid Circus

Hollywood, April 14.

Hollywood Juvenile Circus, with all performers kids and the menagerie pony-sized, is under promotion by Al Leichter for a 10-week season up and down California, opening at Pasadena June 22.

Kid acrobats are being trained by Culver Stanton in his downtown school. Other youngsters' are working out with ponies at Jack Wooding's training quarters at Venice, learning rosin-back, risley, etc. A kid orchestra that has made some appearances here will go along.

Tent bought for the show will seat 5,000. Show will use two platforms and one ring. I. S. Korne is furnishing the menagerie. Midway will be Archie Clark's, several rides and shows and about 40 concessions.

European Olympia Circus

Chicago, April 7.

New circus financed by Sidney Strotz Chicago Stadium syndicate and opening there April 7 for two weeks at $1.50 top. Booked and presented by Barnes-Carruthers Agency, H. C. Ingram, general manager. Al Sweet, musical director.

Admitting Ringling's entrenchment in the outdoor tented world, it is the hope of Circus showmen and entertainers that there may be successful opposition in auditoriums and stadiums. This new enterprise, financed by the syndicate controlling the Chicago Stadium, is booked by Barnes-Carruthers.

It is not certain how well the Great European Olympia Circus will succeed. Indeed, fairness withholds full judgment, since the first public performance at the Stadium was handicapped by a molasses-slow first half, lack of ringmastership and other needed items that time may correct. It happened to be election night. That might have cut down attendance. Hardly 4,000 persons in 18,000 seats makes a depressing spectacle.

Behind the stadium project are some of Chicago's most successful business men, but seemingly few showmen. It's no secret that during Paddy Harmon's regime the Chicago newspaper fraternity, because of Harmon's attitude, was poisoned toward the place. And with a bad location in a tough neighborhood the Stadium needs good will. Little conscious effort has been expended to win newspaper friendship. It's expensive indifference.

What is needed is aggressive exploitation if this enterprise can buck Ringling.

In the absence of wild animal acts the indoor circus seems to be passing up a good bet. In view of Ringling's prohibition, the tigers and lions ought to be included.

The show has many standard circus acts, but individual stars were all bunched toward the end. It fell to the dogs, ponies and mules to first set a peppy tempo. That was midway in the show, and five simultaneous turns—Hoaglan's Mule, Mlle. Edna's Dogs and Ponies, Sir Victor's ditto, Fink's Animals and Buster's Mule—dispelled a large chunk of lethargy. Thereafter the performance tended to recover from the doldrums that had persisted, despite several meritorious items preceding, notably the remarkable high perch wire walkers, the Hustrie Troupe, and the daring Mayme Ward.

Barnes-Carruthers is matching Sells-Floto name for name. That will be a big selling and exploitation aid.

Irma Ward celebrated the premiere with 92 over-the-shoulder twirls. Although she has been a show-stopper and headliner for years, also playing vaudeville, she inevitably suffered by the greater publicity value of the Lillian Leitzel name. Miss Ward is driven around

(Continued on page 79)

CARNIVALS

(For current week (April 11-18), when not otherwise indicated.)

Barkoot Bros.: Portland, Ind.
Barlow: Granite City, Ill.
Bee: Russellville, Ky., 18-25.
Bernardi: Bloomington, Ill., 18-25.
Bruce Greater: Richmond, Va.
Bullard Bros.: Okmulgee, Okla.
Bunts: Union, S. C.
Cantanni: Newark, N. J.
Cronin: Chillicoth, O., 18-25.
Empire State: Wallington, N. J., 15-18.
Foley & Burk: Oakland, Calif.
Gibson: Marion, Ind., 18-25.
Great Northern: Batesville, Miss.
Gruberg: Philadelphia.
Heth: Johnson City, Tenn.
Isler Greater: Chapman, Kan., 18-25.
Jones: Richmond, Va.
Kaus United: New Bern, N. C.
Krause Greater: Baltimore.
Laughlin: Newport, Ark.
McClellan: Columbia, Mo.
Minie World: Longview, Tex.
Model Shows of Am.: Anniston, Ala.
Morris & Castle: Ft. Smith, Ark.
Murphy: E. St. Louis, Ill., 18-25.
Rock City: Evansville, Ind.
Royal American: Kansas City, Mo.
Rubin & Cherry: Paducah, Ky.
Sol's Liberty: Clinton, Ill.
Wallace: Philadelphia.
West World: Norfolk, Va., 18-25.
Wolfe: Luzerne, Pa.
Towe United: St. John, Kan., 18-25.

Sells-Floto

Chicago, April 11.

As expected, two circuses at one time is an overstrain on Chicago. There was significance in the failure, most unusual, of Sells-Floto to sell out opening Saturday night (11). It was probably the weakest attendance and one of the strongest shows S-F has ever combined for its seasonal Chicago premiere.

So far as merit goes there can be no comparison between the two shows, one an uncertain experiment with all the flaws and omissions of newness, the other representing the accumulated lore of smart circusing. But the Stadium show, promoted and intended entirely as an indoor attraction, has a four day jump on its Coliseum competitor. There is also a reasonable assumption in favor of the Stadium having the edge in and from the west side in which it is located. With the lower scales in these days counting.

Few persons will likely see both circuses. Two circuses a year, maybe; two in one week or a fortnight, never. So everyone the European Olympia gets or got in those first four days is probably a customer Sells-Floto might have gotten.

Elephants are the glory and the awe of Sells-Floto. Unstinted admiration and wonder is elicited by the herd of 25 performing in five rings simultaneously. It is the essnce of inspired trainership and showmanship. Particularly novel is the postscript to the ring demonstration when the whole herd, outward bound, pauses en route along the track to act dead, stand on their haunches or play pig-a-beck.

Sells-Floto has always been strong on the animal side. Of horseflesh there is an abundance, ranging from the beautiful and remarkable liberty groups of Gordon Orton and Meritt Belew to the sturdy steeds of the Hannefords and the breakneck bronco of Tom Mix and his wranglers. Other nimble

(Continued on page 79)

Sells-Floto Covered Up Rival's Paper Display

Chicago, April 14.

Battle between Sells-Floto and European Olympia indoor show for paper supremacy of the town was won in a walk by the Ringling outfit.

As fast as the indoor circus stuck up a poster it was covered by Sells-Floto paper. So complete was the Sells-Floto coverage that although Barnes-Carruthers got under way six days before the rival trick, yet on the opening day of the indie show there wasn't a sheet of B-C paper visible.

Circuses

Barnes
April 17, Fresno, Calif.; 18, Merced.

European Olympia
April 7-20, Stadium, Chicago.

Ringling-Barnum
April 3-27, Madison Square Garden, New York.

Sells-Floto
April 11-26, Coliseum, Chicago.

Tent Minstrels

Chicago, April 14.

George Atkinson will be ahead of the Thurston minstrel show, going out of Hammond, Ind.

First minstrel show under canvas, if it does.

AL SWEET
And HIS BAND
Great European Olympia Circus
CHICAGO STADIUM

Laughs! Success! Two Continents!
KENNETH WAITE TROUPE
American Clowns
Using 40 Large Grotesque Figures Which Come to Life
Born to Be Laughed At
New and Novel, Both in Props and Wardrobe
Putting the Laughs in the Chicago Stadium Circus

GEORGE HANNEFORD & CO.
THE RIDING FOOL
Just Horsin' Around
AT THE CHICAGO STADIUM

ALBERT HODGINI and FAMILY
Featuring MISS HARRIET HODGINI in Her Sensational Principal Riding Act
SELLS-FLOTO CIRCUS—SEASON 1931

POODLES HANNEFORD
AND FAMILY
Sells-Floto Circus—Coliseum, Chicago
ENGAGEMENT
Opening in May, Hagenbeck-Wallace Circus

The CLARKONIANS
FLYING TRAPEZE
Sells-Floto Circus—Coliseum, Chicago
SEASON 1931

THE FLYING WARDS
The Great European Olympic Circus—Now—Chicago Stadium

NOW WITH THE GREAT EUROPEAN OLYMPIA CIRCUS
MAY WIRTH AND PHIL
And THE WIRTH FAMILY
NOW AT CHICAGO STADIUM CHICAGO

ERMA WARD
WORLD'S GREATEST LADY AERIAL GYMNAST
WITH THE GREAT EUROPEAN OLYMPIA CIRCUS
NOW AT THE CHICAGO STADIUM

HOLLYWOOD

and Los Angeles

"Variety's" Office, 6282 Hollywood Blvd., at Vine St. (Taft Bldg.)
Phone Hollywood 6141

Neither denying nor confirming the rumor of her engagement to Walter Bryon, actor, Dorothy Mackaill sailed for a vacation in Hawaii, accompanied by her mother. They'll return in May.

Goldberg, Sach & Goldberg, operating the old Mission, Long Beach, as the Long Beach has discontinued part of its split week of Bert Levey vaude. New policy will be straight pictures except for the Levey acts Saturdays and Sundays.

Grand Lake, Oakland, went presentation on April 9 with local band and acts after year's straight picture policy.

Alan Moody, wealthy young Santa Monica writer, will produce his three-acter, "Belgravia," at a local house. His "The Questionable Elaine" lasted two weeks at the Vine St. last year.

Duane A. Esper and the West Coast Studios, Culver City, were cited before the Labor Commission for unpaid salaries by Fred D. Burns, who wants $75, and Tom Forman, $66.25. Both are actors.

Emory Johnson, director at the Ralph Like studios was the target of two unpaid $7.50 checks, claimed by Pearl and Julia Russo, extras.

Harold A. Forry, broadcasting operator, wants $62.50 from United Broadcasting Co., now being reorganized, and Ann Dempster, agent, failed to pay a week's salary to Frances Kane for publicity, says Miss Kane, who wants $25.

Complete cast of Potboiler legit production, "Thought," opening April 22 at the Theatre Mart comprises Onslow Ford Stevenson, Joda Marinoff, Charles Maurice, Taylor Graves, David Imboden, Boyd Agin, Jake Hamilton, Peter Kahn, Jr., Donella Donaldson, Louis Dilman, Iliana Romanka and Vesta Carlton.

William Keighley is casting in Los Angeles this week for Belasco & Curran's Coast production of "Tomorrow and Tomorrow."

Foreign talkei policy as a legit stop-gap is being used by the Biltmore, Erlanger house. A German musical, "The Song Is Over," is on for two weeks with "The Inn at the Rhine" to follow. Next legit date is June 1 when Jane Cowl comes in with a week each of "Twelfth Night" and "Art and Mrs. Bottle."

KFI and KECA have added 31 musicians to their combined staffs. Formerly hired 12 to 14 as needed for programs. Charles Shephard, conductor, is another addition, as well as Clay Osborne, new continuity editor. Don Wilson has been elevated to the newly-created post of chief announcer. Each studio will add a daytime hour of orchestral music, replacing soloists.

The following assignments were made last week at the studios.

Ben Lyon, "Bought," WB.

Roscoe Ates, "Politics," Metro.

Vera Lewis, "Night Nurse," FN.

Mae Marsh, "Over the Hill," Fox.

Bela Lugosi, "Frankenstein," U.

Helen Jerome Eddy, Lee Moran, "That's News to Me," RKO-Pathe.

Marian Marsh, "Co-respondent," WB.

Jean Hersholt, "Transatlantic," Fox.

James Starr, El Brendel picture, Fox.

Otto Hoffman, "Son of the Rajah," Metro.

Paul Ellis, "Common Law," RKO-Pathe.

Junior Coghlan, "Penrod and Sam," FN.

Evelyn Hall, "Alexander the Great," FN.

Boris Karloff, "I Like Your Nerve," FN.

Wilfred Noy, "Against the Rules," RKO-Pathe.

Rita LeRoy (Radio loan), "Hush Money," Fox.

Louis Stevens, adapt "The Dove," Radio.

Ruth Weston, "Nancy's Private Affair," Radio.

Ewart Adamson to short scenario department, RKO-Pathe.

Benjamin Glazer to adapt "Farewell to Arms," Par.

Lloyd Corrigan to direct "Daughter of the Dragon," Par.

Emma Dunn, Frederick Burton, "Whoop-te-do Kid," Pathe.

Arline Judge, Rochelle Hudson, Florence Roberts, "Going, Going, Gone," Radio.

John Francis Dillon to direct "Pagan Lady," B. & E. productions.

George Roesner, adaptation and dialog "Suicide Fleet," RKO-Pathe.

Walter De Leon and Robert Presnell adapting "As Good as New," FN.

Phillips Smalley, Katya Sorina, "High Stakes," Radio.

W. B. Hendry keeping an eye on Metro in his new job as studio police chief.

Norman McLeod to direct "Monkey Business," Marx Brothers' picture, Par.

Genevieve Tobin gets the femme lead in Universal's "Boulevard," opposite Walter Huston.

Helen Chandler, H. B. Warner, Ona Munson, George E. Stone, "Five Star Final," FN.

Buck Jones starred and Ross Lederman directing untitled western by Randall Fay, Col.

Eileen Carlyle, Bud Jamison, Charles Dow Clark, and George MacFarlen, Chic Sale short, RKO-Pathe.

A. P. Barringer, original, and J. P. Riewerts, dialog on "Held for Murder," Christy Cabanne directing, Col.

Johnny Mack Brown and Frank Albertson (borrowed), Helen Chandler, Elliott Nugent, "Spent Bullets," Warners.

Gwendolyn Logan, Ralf Harolde, June Collyer, Dudley Digges, Lionel Belmore, John T. Murray, Morgan Wallace, "Alexander Hamilton," WB.

Cliff Lyons, Murdock MacQuarrie, Tom London, Ethan Allen, Will Stanton, Lafe McKee, William Jackie, Charles King, Walter Perry, Nita Martan, "Two-Gun Man," Tiffany.

Lia Tora, Paul Ellis, Andre De Segurola, Juan Duval, "Sonadores de la Gloria," Span., directed by Miguel Contreras Torres, also in the cast, for Imperial Art Films at Tec-Art.

Writer handed a megaphone by Radio is J. Walter Rubin, who wrote Clara Bow's "No Limit" at Par, and makes his debut on the camera line for Richard Dix's "The Reckoner."

Paul Nicholson, Geoffrey Kerr, Marilyn Knowlton, Juliette Compton, Helen Johnson, Micha Auer and Herman Bing, "Women Love Once," Par.

Jeanette Currie, recently placed on Metro's contract list, was assigned her first picture role in "Sidewalks of New York," opposite Buster Keaton.

Elliott Nugent gets a five-year-with-options ticket from Universal.

Raymond Griffith, at present adapting "Bought!" with Charles Kenyon, had his Warners term renewed. Joseph Jackson is another to have an option picked up.

Helen Chandler placed under a term ticket by WB and assigned to two pictures immediately. "Spent Heroes" and "Five Star Final."

Roscoe Arbuckle was handed a writer-director contract by Pathe to write and direct "The Traveling Salesman" short series.

Becky Gardiner, Metro writer, recipient of a new brace on her contract.

Harry Pollard, at Metro to meg "Shipmates," pulled a termer on the strength of this picture.

Willard Mack signed a new term contract with Metro calling for his services four ways. He will write, act, direct and do dialog.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Midwest

Here is a Fox theatre built in a center of a factory district on the southwest side of town, neighborhood where money is not loose at any time. It's a neighborhood loaded with kids, who shop carefully before dishing a dime. That many of these kids find the family treasury closed is evident from the number panhandling in front of the theatre.

After months of poor business this house decided to give 'em live talent on Sunday. Since that move to vaude several weeks ago this 1,700-seat house has played each week to big trade. Other Fox neighborhood spots are being surveyed for a similar switch.

Sudden increase in the juvenile patronage. Fully 50% at the Sunday matinee are kids. On the day caught, "Stolen Heaven" (Par) the feature and obviously not the sort to attract the kid mob. Night trade, catering to the adult, has stepped far ahead, with the theatre getting the sheik and flap crowd that used to think the loop necessary.

House is booked by the Schallman agency, for Fanchon & Marco. Four acts four shows a day. Lineup caught received eagerly and sent away noisily. For a family house grade oke, though the show ran with a somewhat burlesque flavor.

Billy Sternard, xylophonist, opened and over with his musical plank pounding. "Garden of Youth" nice flash turn produced by Dorothy Byton, includes five girls and a man, the latter George Calhoun, who still has the single Apache dancing bit as his standout. Act new and promising.

Kaufman and Lillian, man and woman comedy talk pair with some hokey prop laughs, and Maurice and Vincent, burlesque hand-to-hand team, served to heighten the burleycue taste.

Another couple of vaude dates annexed by Billy Diamond of the local Morris office. Houses are in Marion, O., and Prairie du Chien, Wis.

First one takes on three acts Saturday and Sunday, while the other is a one-act Sunday booking.

Tink Humphrey, former Keith's vaude exec, now operating the Twin City Golf and Aviation Club, near Benton Harbor, Ind., has engaged Chester Horton as the golfing pro for his resort this summer.

Johnny Duggan had the job last year. Horton is a top tournament player and has done a few golfing acts in vaudeville.

Si Griever has local state's right for talker version of "Birth of a Nation."

Cliff Malcolm opens his tent show at Sumner, Ia., April 30.

Elwin Strong players do not open this year until Decoration Day in northeastern Nebraska.

Tired of $90 Tops

(Continued from page 3)

gives the average writer importation the benefit of trial weeks and months.

What amazes the East is that some of the former newspapermen include in their squawk the time latitudes which producers allow instead of appreciating they are purposely let alone so as to get acquainted with the new routine, or "creative art," as it is called professionally.

Writers must also get over a sensitiveness which is compared to that of the cub reporter who secretly whimpers when the desk doesn't let him write his story around one six-syllable word.

3c a Word

Before he goes to Hollywood the writer considers it a break if a magazine accepts a story, over which he has spent days or weeks of concentration, and pays him 2 or 3c a word for its contents. There is no question as to writing being a gamble, in most instances then, the producer spokesmen point out. Nine times out of 10 submits it with the knowledge it will be rejected.

When picked out by a filmdom for a cubbyhole the rise of his self-esteem and let-down in gambling spirit are equalized in a few weeks. He really thinks he is good and the money is coming in whether he writes or not. It is then that he has time for squawks.

When the writer finally is let out he doesn't figure the same way as he did when fired from a daily. He is certain it's just the film industry and another great injustice.

The writer's side has been told many times.

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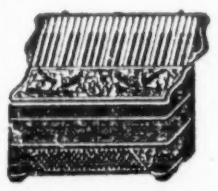
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Obituary

MAURICE ABRAHAMS

Maurice Abrahams, 48, songwriter and the husband of Belle Baker, died suddenly of heart trouble at the Abrahams home, 585 West End avenue, New York, at 4 a.m., Monday (13). Mr. Abrahams and Miss Baker had attended the Jewish Theatrical Guild dinner for Mayor Walker in the Hotel Commodore and on their way home in a cab, the former complained of feeling ill. A stop was made at a drug store for aromatics. They continued home and Mr. Abrahams upon retiring died in bed.

The sudden demise of Maury Abrahams was all the more shocking as he had never shown any symptoms of heart disease and only a week ago had been examined by a physician and pronounced perfectly fit.

Mr. Abrahams was born in Russia and was brought to New York when only two years old. His entire life had been spent in the city he loved so well and which came to know him as one of the finest characters and sweetest-tempered men in Tin Pan Alley.

He turned his attention to the music industry and was ambitious to compose hits at an early age. He had written many song successes, among them "Get Out and Get Under," "Hitchy Koo," "When Grown Up Ladies Act Like Babies," "Pullman Porters On Parade," "High, High Up in the Hills" and most recently composed "Take Everything But You," which Miss Baker used in her talker, "The Song of Love."

Maury Abrahams married Belle Baker 11 years ago. To this union one son, Herbert, was born, the youngster celebrating his 10th birthday Christmas Day.

Mr. Abrahams was a member of the Grand Street Boys, Friars, Munn Lodge of Masons, Jewish Theatrical Guild and American Society of Composers, Authors and Publishers.

While he obtained considerable success as a songwriter he was actively identified with the music business as a publisher for a time, heading the Maurice Abrahams Music Co. in New York. Less than a year ago he withdrew from music publishing and engaged in the placement of talent for pictures. For a short time he was the New York manager of the Edward Small New York office. In recent months he had been free lancing and personally managing the business of Miss Baker, who is still a vaude headliner and radio artist.

The funeral was held at 2 p.m. yesterday (Tuesday), from West End Chapel at 91st street and Amsterdam avenue. The body was placed in the Nebo receiving vault in Cypress Hills cemetery.

ALTA M. COLEMAN

Mrs. Alta May Coleman, 40, general press representative for William A. Brady, died in Emergency Hospital, Washington, April 10, of pneumonia, which followed an operation.

Mrs. Coleman had been in the hospital for five weeks, having been taken there when her condition became too serious to permit her return to New York. Mrs. Coleman had gone to the capital to do advance work for Brady's "Street Scene."

Her husband, Pierre Coleman, who survives, had gone to Washington from New York when first notified of her removal to the hospital.

Mrs. Coleman was a newspaper woman prior to joining the Brady staff and at one time she was with the Stuart Walker productions in charge of publicity.

The body was taken to the home of her mother in Clinton, Ill., for interment.

ALFRED D. HICKMAN

Alfred D. Hickman, 57, stage and screen actor, died April 9 in Hollywood, Cal., after a cerebral hemorrhage. He was the husband of Nance O'Neil, who survives.

Mr. Hickman was born in England, the son of a clergyman, and went on the stage in London when 16. When he came to New York he first joined Augustin Daly's company, then later was with David Belasco and Charles and Daniel Frohman, the Shuberts and Mrs. Minnie Maddern Fisk. He married Miss O'Neil when they played together in Belasco's "The Lily."

Mr. Hickman had been in Hollywood several years, alternating between pictures and legit. His last picture was "Cheri Bebi" and his last stage show there "Death Takes a Holiday."

TOM SANTSCHI

Tom Santschi, 50, picture actor, died April 9 in Hollywood of high blood pressure. He had been ill a long time.

One of the first to desert legit for pictures, Santschi had continued in films since the early days and for years was considered the outstanding "heavy" on the screen.

Among Santschi's parts was the villain in "The Adventures of Kathlyn," serial.

Mr. Santschi at various times had appeared with almost every company in the industry.

Santschi's best remembered part was in the first "Spoilers," his fight with William Farnum being a standout. His last screen appearance was in Fox's "River's End."

He is survived by his widow, Mrs. Lois Santschi, mother and two sisters.

ETTA HENRY

Etta Henry (Etta Martin), 72, Shakespearean actress, died April 10 after year's illness at home of her niece, Mrs. B. L. Green in Cleveland.

Miss Henry was disowned by her parents when 13 and she ran away from home to join a Cleveland stock company. Her stage debut was in "Romany Rye," and when she was 20 she won Broadway recognition in "Lion and the Mouse," which reconciled her with her family.

For several years she trouped in Shakespeare with Mme. Mojeska and Otis Skinner in "Romeo and Juliet." Her last engagement was with Chauncey Olcott in "Innisecara." In 1915, following the death of her husband, Luke Martin, stage manager, she retired. One of her closest surviving relatives is Marion Eddy, Cleveland vaude dancer.

JETHRO WARNER

Jethro Warner, 56, actor, died April 12 of heart disease in Polyclinic Hospital, New York, where he had been under the care of Actors' Fund.

Mr. Warner had appeared in both vaude and legit, his last stage appearance being with "This Man's Town." Among shows in which he had parts included "Oh, Ernest," "Killers," "Whoopee," "Hello Tokio," "Tenderfoot," "The Prince of Pilsen," "Girl From Paris," "Mutt and Jeff in Panama" and "Mutt and Jeff's Wedding."

With his wife, Estelle Floyd, he appeared in vaude, the team being known as Floyd and Warner. She survives him.

Interment in Actors' Fund plot in Kensico Cemetery, N. Y.

JOHN E. HYNES

John E. Hynes, 78, actor, died in a Long Island hospital April 12, where he had been cared for by the Actors' Fund.

Mr. Hynes for six years had been in Frederick Warde's support. He had also worked for Charles B. Jefferson, W. J. Fielding, Cohan & Harris and the Shuberts. His last stage appearance was with Thomas W. Ross in "The Only Son." He had also worked in pictures. He entered the Fund home in 1916. He was removed to the hospital a few weeks ago.

Interment in Catholic Actors' Guild plot in Calvary Cemetery.

GEORGE MOYER

George Moyer, 45, outdoor showman, was killed in an auto accident near Peru, Ind., Monday (13) while traveling with his wife and mother to Herkimer, N. Y., from Hot Springs, Ark.

Mr. Moyer was one of the smartest and best known of the outdoor showmen prior to his invalidism which set in a few years ago. Even last summer from a wheel chair he directed the activities of a whale Co.

Previously he had been connected with the Greater London Shows and the John Robinson circus.

Interment in Herkimer.

MAX VOIGHT

Max Voight, 54, musician, died April 11 in Bellevue Hospital, New York, of cerebral hemorrhage.

Mr. Voight, was playing with the Metropolitan Opera House orchestra when stricken last Friday night and collapsed in the orchestra pit.

His wife was in the theatre at the time and accompanied him to the hospital.

Mr. Voight came to New York from Germany 28 years ago. He had been with the Met orchestra 19 years.

TONY PACE

Tony Pace, 39, music man, died of a lingering ailment April 12 at his home, 35-25 29th street, Astoria, Long Island. Pace was connected with the music industry for 10 years. He was at different times associated with the firms of Feist, Waterson, Berlin & Snyder, Remick and Gordon & Rich. He had to retire about seven months ago. Since that time he was confined to his home.

Interment in the Calvary Cemetery, Long Island City.

His widow, Edna, non-pro, survives.

LUCILLE L. HANSEL

Lucille Lee Hansel, 67, actress, died in St. Joseph's Hospital, Bronx, N. Y., last week of tuberculosis.

Mrs. Hansel was the widow of Howell Hansel, actor, who died several years ago.

Her daughter, Mrs. William Parkman, Johnstown, N. Y., and a brother survive. Interment was under auspices of Actors' Fund.

MARCUS B. ROBBINS

Marcus B. Robbins, 63, actor and author, died at his home in Hollywood, Cal., April 7, following a short illness.

Robbins went to Hollywood in 1912 and was one of the first screen writers to obtain story credit.

The mother, 74, of Wallace and Noah Beery, died April 9 in Hollywood, Cal., of pneumonia. Wallace Beery, in the east when his mother became critical, attempted to fly back to Hollywood, but was forced down in Cleveland, going on then by train.

Harry Nelson Smith, 42, cameraman for the late Rudolph Valentino, committed suicide with poison in Hollywood, Cal., April 10. Smith had been despondent over unemployment and following separation from his wife, Helen Smith, who survives him.

Thomas P. Kelley, 87, for many years captain of the guard in the Old Howard theatre, Boston, and who drilled companies for military show purposes, died April 9 in Medford, Mass.

Bruce Walton, oldest son of Vera Walton, prima donna, died of pneumonia in Willard Parker hospital, New York, last week.

Mother of Janet Martine (Janet of France) died in Paris March 18.

SELLS-FLOTO

(Continued from page 77)

equestrian troupes were the Hodginis, Schwartzes and Hobsons.

Of the Poodles Hanneford family it may again be reported that they are always good. And as usual presided over by the aigretted Dowager Hanneford, embodiment of circus aristocracy, lacking only a coronet.

Tom Mix, king of the kids, rider, roper, crack shot, always picturesque and the last gasp in what the nifty plainsman should wear, is once more the Sells-Floto 24-sheeted topnotcher. He gives his usual colorful silver-saddled performance.

For their specimen of what homo sapian will do for a living, Sells-Floto has, from Europe, The Great Peters. His chore is to jump into space twice daily with a noose about his neck to answer the billing, "the man who hangs himself." Without belittling a feat that has its full measure of danger, even though he uses his hands and a rubberized rope to break the fall, the real thrills and probably the greatest jeopardy of Peters' performance is his upside-down walking. That is the ne plus ultra of precariousness. It's 75 feet to the floor and only the strength of toes and ankles (hands not used) keeps Peters in the world of the breathing.

Of the omnipresent circus family, the Wards, this show has Mabel, nifty and neat. Mabel tossed herself over her shoulder 71 times to the 92 registered at the Stadium by Irma. Gymnastic authorities must decide whether Mabel's or Irma's tosses are the most clear-cut or the best in technique. Meanwhile both gals are deservedly featured and conspicuously attractive, personally.

Neiss Troupe, high wire act, got the solo attention that has been accorded them in the three years they have been with Sells-Floto. A sensational act without doubt, but seemingly slowed up somewhat.

Berta Beeson center-ringed for the ground wire turns with the flanks occupied by Anita and Manuel Macias. Not revealing his masculine sex, Beeson, the girl, gave a very able and varied performance showing himself a mistress-master of the silver thread. Beeson has been standard with Sells-Floto for many seasons. A good act.

Show was closed as usual by the Clarkonians. No Sells-Floto circus would think of letting the natty Vic Robbins band play the exit march without this aeronautic family having stored away their customary quota of "ahs" and "ohs" from a neck-craning public.

Turns not mentioned singly, but all maintaining a consistently high level of good circus included Guice Troupe; Eugene Troupe; Kimball, Burslem and Barnett Sisters; Mabel Hubbell; Madame Loretta; Vittorii and Georgetto; Dearo; the Frescoes; Wright Duo; Oranto Troupe; Clark Sisters; Thommens Troupe; Koban; Captain Firth and Edwin Noble Seals; the Freehands; Saurez Bros.; the Homans; the Kelleys; E. W. White; Daring Devoe; Mlle. Doss; Ned Belanco; Famous Danwills; Monge Troupe; Three Flying Thrillers and the Concellos.

Showmanly announcements by two hammerclawed ringmasters, consistently fast tempo between one act and the next, general smoothness and efficiency of operation all bespoke the practiced eye and supervision of Zack Terrell.

Sells-Floto is excellent circus.

Land.

European Olympia Circus

(Continued from page 77)

the track and up to her rope in a special automobile by a liveried chauffeur. This was the outstanding showmanly touch in presentation of the whole performance. It was effective and impressive. Might be a good idea also to have the automobile carry her off, in view of the exhaustive nature of her work.

May Wirth, always good for big applause, held the center ring with her kinsmen and kinswomen, while in flanking rings the Davenports and George Hannefords held forth. Splendid riding throughout.

Pallenberg's and Romanoff's Bears proved one of the most interesting interludes having sex appeal in nthe svelte persons of satin-clad lady trainers.

More intricately trained than ever, Jorgen Christian's Stallions was a joyful wonder in horse flesh. A pony added to the brown steeds made a pretty contrast. Not a flaw in execution. This act spotted early in the show would help the performance greatly.

Cliff Gregg fired from a cannon into a net is the newspaper-billed novelty of the show and a good thrill.

"Candy" Hammer's cowboys enlivened things from time to time with some sensational trick riding. Clowns under Kenneth Waite presented a variety of ingenuous comedy paraphernalia and in general were well ahead of recent averages in circus clowning. There was a happy absence of the more dopey able sort of smartaleckry. Costumes all new and neat.

Cook and Wiswell's explosive and self-willed trick Ford was properly featured and given full attention. Diving 75 feet while aflame into a flaming tank was Miss Bee Kyle's little job. Oscar Babcock "looping the loop and flying the flume" on a bicycle was the last item.

Nine elephants, divided three to a ring, occupied the conventional deucer. Okay but nothing sensational or new. Usual butterflies, trapezists, Japanese jugglers, acrobats, Valerie Trio among the wire walkers, Great Curran among the trick perchers and the customary assembly of minor talent completes the roster.

Al Sweet, formerly of 101 Ranch, provided a consistently able musical accompaniment.

Land.

Exploitation

(Continued from page 19)

dents and internationally known people.

The Exchange Club adopted a slogan "Laugh and Get Rich." Feigley's picture for the following weeks was the same thing. The "Blade" gave two column heads for two days giving a story on replies of Sir Thomas Lipton, Amos 'n' Andy and scores of others.

Story hit the AP wire with 100 words a day. The town really talked about the stunt and the box office showed it. Exchange Club used the slogan in an advertising campaign on better times.

New York City.

RKO's "Spring Festival" is set for a full week, starting April 25. It includes all New York and Brooklyn houses but the Coliseum, Fordham and Chester.

Wolfsbane for Sleep

Trenton.

Town littered with manila envelopes containing—to quote the envelope—"magic wolfsbane," for under the pillow.

Idea, says the envelope, is to keep away "Dracula" while you sleep.

RKO Lincoln receiving lots of plugging by exploitation.

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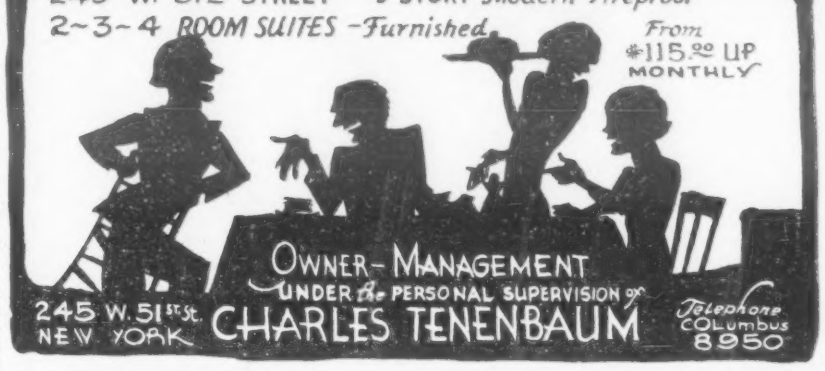

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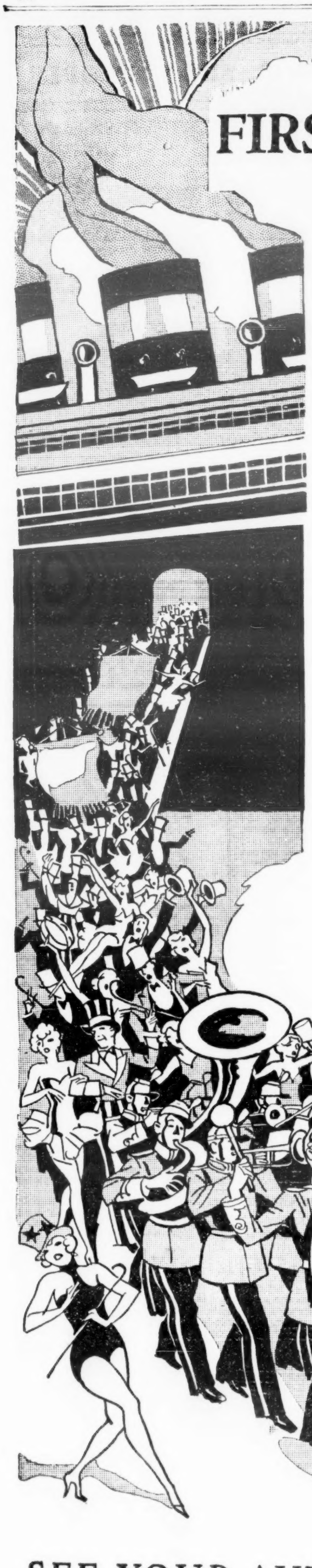

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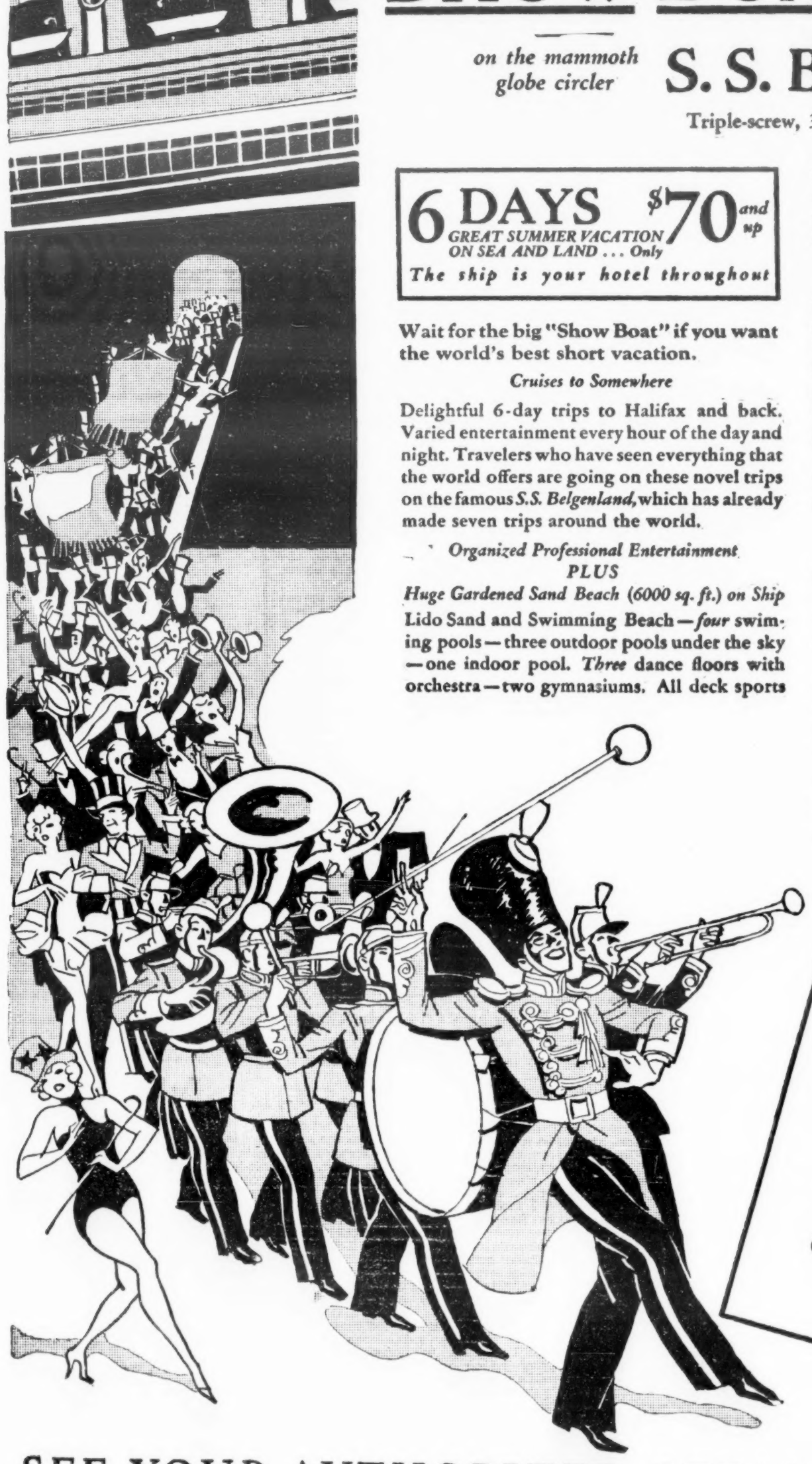

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